



POL BURY

DELUDING TIME

22.10 - 20.12.2014

Exhibition curated by Gilles Marquenie

PATRICK DEROM GALLERY | BRUSSELS

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Looking at a work by Pol Bury, the impatient man I am known to be, becomes tranquil. Time has taken a totally new meaning and nothing is what it seems. Gravity is defied and I let myself be willingly hypnotized by gently fidgeting little white points at the tip of nylon threads, which lure me into that very peculiar universe of the artist. But do not be fooled. What we find in these works - poetry, humor or movements which tempt us into naughty free associations - are but a means to an end. The end is to draw us deeper into questioning the concept of time. The very slow movements, which characterize Bury's works, suspend our experienced time. If art is supposed to be immortal, the art of Pol Bury gives us a small slice of immortality.

Time is deluded.

In 2007 our gallery had the privilege to organize a retrospective exhibition of Pol Bury thanks to the generous collaboration of Velma Bury, Pol's widow. Two years later we enjoyed showing Bury's fountains and open-air sculptures at the Van Buuren Museum and Gardens in Uccle, Brussels.

Over the years, Pol Bury has become - despite his departure from this mortal world in 2005 - a regular guest of the gallery. Over these years we were able to acquire a number of historical pieces, which prompted us to another exhibition. This time we did not aim for a complete overview of the artist's creations. It is an invitation to a voyage in Bury's universe where time is being fooled and we are fooled by time.

Without the guidance and help of Velma Bury and Pascal Gillard, Bury's long time assistant, these ventures would not have been possible, and we wish to thank them for their never-ending support.

The present exhibition and catalogue would never have come to light were it not for the enthusiasm of Gilles Marquenie who not only initiated the project but also brought it to a good end.

For the research on Pol Bury, André and Jacqueline Balthazar have played an essential role through their archives of Daily-Bul. Their generosity in sharing their documentation has always been of invaluable importance. Sadly, during the preparation of this show, André Balthazar passed away. We would like to think of him now with Pol in a realm where time is forever deluded, and dedicate this exhibition and catalogue to him.

Patrick Derom

We all know that there are two forms of modern sculpture, one moves, the other does not. Pol Bury, touched by genius, discovered a sculpture which moves so little that at first sight you will rank it with those that do not move. This does not sound exciting when you read about it, but to see it is as terrifying as a tale by Edgar Allan Poe.

J.-F. REVEL on the 32nd Biennale in Venice, *L'Œil*, July/August 1964.

POL BURY: SOME GUIDELINES AND A FEW DIGRESSIONS

Pol Bury had the good grace to provide future researchers with an abundance of writings and interviews. Those, together with the many articles and books written by his close friends, will take us on a personally guided tour of his artistic career. Still, Pol Bury's writings are often not about his art: they oscillate between poetry, memoirs, diaries, and mildly absurd nonsense. Despite his abundance of tongue-in-cheek humor, and the choice of quirky subjects (such as the invention of warm water as being Belgian¹, or making Belgian endives the subject of his introduction to *Les Caves du Botanique*²), these publications are essential to understanding the artist and his work.

PORTRAIT OF THE ARTIST AS A YOUNG MAN

Pol Bury is born in 1922 in Haine-Saint-Pierre, and spends his childhood and youth years in La Louvière, an industrial city in Wallonia, which he considered to be the ugliest city in the world, only equalled by Pittsburgh, Pennsylvania in the States³.

One might say mischievously that Pol Bury genuinely starts his career as an artist in the student's pub «La Jambe de Bois» in Brussels at the age of 16⁴. It is there that he first meets Achille Chavée (1906-1969). Chavée is by many years his senior, a lawyer-cum-poet who has founded the Surrealist group *Ruptures* in La Louvière in 1935 and fought as a communist in the Spanish Civil War. Chavée holds informal but regular council in bars, accosting anyone with a willing ear to listen to his stories. Of this meeting Bury would later write: «Sixteen is the age of bombs: Chavée carried one»⁵.

At this impressionable age, and not very successful at school, nor at the Academy of Fine Arts in Mons⁶, where he manages to spend no less (nor more) than six months, Bury's opinions on life and art are questioned by Achille Chavée in a way that no one would ever again. Over the following years the young artist will not always follow his tutor's counsel or opinions (especially about art), but it is Chavée who opens the door to what would become Bury's artistic career. He is the one who introduces Bury to the Surrealist poets and painters, first in La Louvière, and later in Brussels where René Magritte holds high court.

From the very beginning, literature and poetry took a prominent place amongst these Surrealists. This greatly appealed to the young Bury: the only thing in school in which he excelled at was writing, and throughout his whole life, he would remain a prolific writer. In *Les caves du Botanique* he writes: «Words [...] allow themselves, and are able, to do many things. The tool is always to hand [...] By their ready availability, words have always seemed to me the most effective, the most formidable weapon. Like inflammatory speeches, poetry always keeps a box of matches in its pocket.»⁷.

SURREALISM IN BELGIUM

At first, Bury keeps himself somewhat in the background when amongst the elder more accomplished and articulate Surrealists. Instead, he keeps his eyes and ears wide open and reads as much as he can, questioning everything he had learned hitherto.

His first attempts at Surrealist paintings bear close resemblances to Yves Tanguy. Recollecting this period in an interview in 1973 Bury, half jokingly said his works drew from Tanguy's because they seemed so much easier to paint⁸. Only when his painting skills had improved, would he take on Magritte and try his hand at painting clouds.

With the outbreak of war artistic concerns almost entirely disappear. While active in the resistance, an anonymous letter exposing him is written, and Bury needs to flee Belgium for France⁹. By the end of the war, many things have changed, some of the members of the Surrealist group were held in captivity, and friendships have watered down.

Despite this, in 1945 Magritte organizes the *Exposition internationale du Surréalisme* at galerie des Éditions La Boétie in Brussels. Bury is allowed to exhibit ten of his paintings, alongside Magritte of course, but also Arp, Brauner, Chirico, Domínguez, Ernst, Goetz, Ubac and others¹⁰. The Surrealist movement at that time was hardly a young movement anymore, but the press was scandalised. Little is said about the artworks or artists themselves, but the general opinion is that such a blatant display of lack of seriousness right after the war is improper.



Titre perdu - 1945, oil on cardboard, 47x 37 cm, private collection

My time with Cobra showed me that groups are useful provided you can get out, because –intentionally or otherwise – we will all, always, turn into boy scouts in the end: we get organized, and we organize. Some people become the ‘good guys’, others the ‘bad guys’, starting to behave like judges, conformism lurks just around the corner.¹¹

NEW BEGINNINGS: PART I

For Pol Bury the post-war period is in many ways a new era, during which he will gradually distance himself from the Surrealist movement. After the war, there was what he called *une explosion picturale*¹²: it was impossible to remain blind to all the different artistic currents emerging in Europe.

His curiosity about these new currents makes him question his allegiance to the Surrealist movement. Not only does he realize that by being a follower of Magritte he is stunting his own growth as an artist, but he is also aware that the air around the Surrealist movement in Belgium has become quite stale. The following years, from 1946 to 1947, Bury's style becomes more abstract, which eventually leads to his exclusion from the Surrealist group. The period until 1953 can best be described as one of trial and error. He is briefly involved with the group of «La Jeune Peinture belge» and later with CoBra. These attachments are seldom whole-hearted. Having been expelled by the Surrealist movement, Bury is on the rebound, looking to connect with fellow artists. «La Jeune Peinture belge» has the great advantage of having no well defined artistic program, allowing both figurative and abstract art to exist peacefully alongside each other, unlike the artistic scene in France where abstract and figurative painters have become arch-rivals.

A little later, Bury is introduced by Christian Dotremont to the CoBra movement, which has the great appeal of having a very pronounced sense of artistic freedom, but its exuberantly expressive style is far removed from Bury's own temperament. Nevertheless, it is here he meets Pierre Alechinsky, who will become and remain with Christian Dotremont a friend and partner in (artistic) crime ever after. In 1950 Bury visits the exhibition of Alexander Calder in Paris at Galerie Maeght. This occasion is generally described by critics as his Saint-Paul-on-his-way-to-Damascus-moment. Still, it would take Bury another three years of experimenting before he would be able to digest and apply the lessons learned from Calder.

The cold geometric paintings of 1951 and 1952 are a continuation of Bury's interest in Piet Mondrian and Joan Miro at the time, and his quest to «make a square smile»¹³, as he put it. Bored by the classical easel-painting tradition, these abstract paintings still do not provide Bury with the artistic satisfaction he seeks. In order to break free from this tradition, he founds in 1952 with a.o. Jo Delahaut the group «Art Abstrait». The group's aim is to free abstract painting from its classical painterly canon, and give free reign to

color and shape, without limitations of surface or space. It is remarkable that in their first manifesto, «Le Spatialisme», Bury already mentions the concept of time: «[Spatialism] incorporates the core concepts of time, duration and movement into space.»¹⁴

LITERARY EXCURSION(S)

Since artistic ambitions and hopes seldom suffice to feed one, Pol Bury keeps a small bookshop «Librairie de la Fontaine» in La Louvière in the early fifties. One day, around 1951, André Balthazar walks in, and despite their 12-year age difference, both men find they have a lot in common. An everlasting friendship would take root there, and thanks to André Balthazar, Bury would find the means to follow his more literary inclinations. Over the following years their joint activities would become more organized. In 1953 they rent a little run down farm close to the French border in Montbliart, and establish the «Académie de Montbliart». At the same time, «la Pensée Bûl»¹⁵ takes shape, proclaiming a.o. the ridicule, the trivial, the rambling, the casual,... to be their philosophy in life and art, as well as contradictions, fleetingness and negligence.¹⁶ A small publishing house is created, and the journal of the Academy of Montbliart, reflecting the Bûl spirit, is baptised Daily-Bûl.

Looking back on these times, Pol Bury would say: «Breasted by Surrealism, I was not contented by the sole activity of plastic arts. Nothing kept me thus, alongside more austere occupations, to apply myself to more freewheeling activities. Daily-Bûl gave us the opportunity to make seriously fun of everything without taking humor too seriously.»¹⁷

In addition to his work as an artist, the publications and collaborations with Daily-Bûl would play an important role over the years, and result in a tight network of friends, artists and writers including Pierre Alechinsky, Christian Dotremont, Michel Folon, Roland Topor, Achille Chavée, Eugène Ionesco, Daniel Spoerri, Joan Miro, Christo, Antonio Segui,...

NEW BEGINNINGS: PART II

Eventually, in 1953, Pol Bury breaks free from easel-painting by transposing geometric compositions onto cut-out painted boards in masonite or zinc. The irregularly shaped planes are superposed and held together by a pivotal axis, allowing in their movement a freely alterable composition. Ten



Untitled - 1952, oil on canvas, 195 x 100 cm
private collection

of these reliefs - the so-called *Plans mobiles* - are exhibited for the first time in Brussels at Galerie Apollo the same year. A label in the exhibition reads «please touch».

Unfortunately, the novelty of being able to change the composition appeals more to the child-like instincts of the visitors, who content themselves by twirling the planes as fast as they can, without taking pause or interest in the newly created compositions.

This behaviour is not what the artist has in mind, and in order to solve the problem of this toy-like treatment by the spectators, he introduces an electric motor in the later *Plans mobiles*, which results in a very slow rotation, allowing the viewer to appreciate the momentary compositions, and thus banning public intervention altogether.

These *Plans mobiles*, and the 1953 exhibition herald a fresh start. The following year when the French gallery owner Denise René comes to Brussels with Victor Vasarely, who was well connected amongst Belgian collectors, she decides to include some *Plans mobiles* in an upcoming exhibition, «Le Mouvement» which will eventually take place in 1955. Although not a big success at the time, this very exhibition acquired an almost mythical status in art history with Pol Bury's works shown alongside those of Alexander Calder, Marcel Duchamp, Jean Tinguely, Yaacov Agam, Jesus-Rafael Soto, Victor Vasarely...

From then on, Bury's path becomes clearer. His experiments lead him to the creation of the *Girouettes*: sculptural interpretation of the *Plans mobiles*, with the geometrical shapes attached on a vertical axis, and the *Multipans*: vertically placed wooden slats, painted with different geometrical compositions on all four sides, each slat placed on a rotating axis, allowing for infinite variations of composition - not unlike the mechanism used in publicity-panels.

PONCTUATIONS AND ENTITES ERECTILES

By the end of 1958 the first *Ponctuations* appear. These new motor-driven reliefs of perforated black and white planes put one behind the other, create in their contrast different patterns. These *ponctuations* mark another important evolution as they abandon all reference to the language of geometrical abstraction. Shortly after, the first *Erectiles* (or *Entités Erectiles*) emerge: here nylon wires, metallic rods or piano strings are protruding from a monochrome backboard (mostly black or white, sometimes simple varnished wood, and in a few exceptional cases red or even purple; sometimes the background is quite plain, sometimes a gritty texture is created by adding

sawdust to the paint). The wires or rods move very slowly -barely noticeably-, and in a random manner. Electric motors, plyers, nylon threads and wood have replaced the paintbrush and canvas; the subjects: movement and time.

One can still sense some of the Surrealist spirit which shaped Bury as an artist in his younger years. The strangeness of these entities conveys a sense of poetry, of the bizarre, and even a hint of humour (the deliberate choice of the title «érectile» with its obvious erotic connotation), which originates in that movement from which he had been expelled. Bury might have killed his (artistic) fathers, but the family traits can not be ignored.

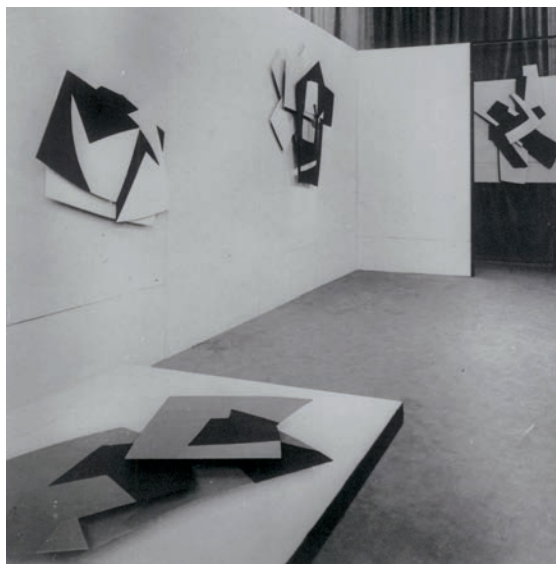
DELUING TIME

In the random movement of the *ponctuations* and *érectiles*, the experience of time comes to the fore. Bergson is never far away, and in the odd movements and weird shapes time seems to be made visible. Henri

Bergson's *Time and Free Will* (1889) *Matter and Memory* (1896) and *Creative Evolution* (1907), might have been closely read by Bury, but these were not the theories which made the strongest impression on the artist, nor did they fuel his own reflections on time and duration. To Bergson, the concept of subjective time, or the way duration is experienced by individuals in real life (as opposed to measurable time), resulted in a theory on time as a continuous flow. Bury however, was more drawn to the theories of Gaston Bachelard (1884-1962), whose books he started reading in 1947.¹⁸ He was so taken by Bachelard that he even sent him a «fan-letter».¹⁹

In *L'intuition de l'instant* (1932) and *La Dialectique de la durée* (1936) Bachelard distances himself clearly from Bergson's view of time and duration. «To Bachelard, duration is multiply and consistently riven, fractured,

discontinuous. Duration, in other words, is dialectically conditioned by that which interrupts it.»²⁰ In the study *Chronophobia, on Time in the Art of the 1960s*, Pamela M. Lee resumes Bury's approach to time and duration with regards to the theories by Bachelard as follows: «I want to suggest that Bachelard's rethinking of duration, coupled with rupture, found its artistic analogue in the micromovements of Bury's slowly moving objects, which internalize discontinuity and even randomness as their structural mechanism. Bury's movement reveals that what appears to be without interruption - what might seem a prime example of Bergsonian duration - is in actuality, a series of breaks, fits, starts.»²¹



10 Plans Mobiles at Apollo Gallery, Brussels, 1953

(ZERO)

All these stylistic diversions could have left Pol Bury unnoticed for a long time, but nothing is less true. His participation in exhibitions in Paris (especially «Le Mouvement» at Denise René), contributions to *Daily-Bûl*, and ample contacts with contemporary fellow artists have placed him firmly amongst a new generation of artists, eager to make their mark. In 1959 the Antwerp-based group G58 with Paul Van Hoeydonck in the fore, plans an international exhibition, inspired mainly by the very same Paris exhibition *Le Mouvement*. The invitation of Pol Bury to participate in this event, changes the original scope of the exhibition drastically. Amongst the artists who will participate we find Yves Klein, Heinz Mack, Otto Piene, Jésus-Rafael Soto, Daniel Spoerri, Jean Tinguely, Gunther Uecker and others. The exhibition *Vision in Motion / Motion in Vision* in the attic of the Hessenhuis, a 16th century building, would turn out to be a crucial happening in the history of post-war art. It was also the first international manifestation of Group Zero.

PARIS

Despite his success and esteem in Belgium -where people can only be chauvinist when it comes to their champion cyclists²²- , Bury decides to move to Paris in 1961,²³ where he has his first one-man show at Galerie Iris Clert. From then on, events develop at a more rapid pace. Never abandoning his *punctuations* and *érectiles*, he now begins a series of free-standing sculptures in wood. The first examples of these sculptures, the *Meubles* (Furniture), still bear some resemblance to actual furniture as the titles of some of these works suggest: *Le lutrin* - 1963 or *Armoire* - 1964. Bury gradually abandons this ironic reference to actual existing furniture around 1964, and focuses on pure geometric forms, with an outspoken preference for the contrasting shapes of the sphere and the cube.

Slow and random movements remain ever present, whereas the *érectiles* mainly trick the viewer into a limited universe of warped time and space,²⁴ the *meubles* also play with gravity. As a consequence, the sphere becomes one of his favourite shapes: preferably sitting on a sloped plane, from which it slowly descends, and rises again... Adding even more confusion by creating triangular planes on which these spheres move, a false idea of perspective is suggested, resulting in some strange sort of controlled vertigo.

At this time Bury also begins to title his works in a more precise manner, leaving behind the summary *Punctuations* or *Erectiles*. The former *punctuations* are now described as *x points blancs* (x White Points), allowing

for a precise, but slightly unsettling description (e.g. *669 points blancs*, c.1968, cat. 10 or *2513 points blancs*, 1972, cat. 12: did Bury really count the number of nylon threads? Can he be serious?). The *meubles* are described laconically by their main components (*49 Spheres of the Same Colour on an Inclined, Raised Plane*, 1966, cat.6). The poetry these sculptures convey, and their mesmerizing effect, stand in stark contrast with these cold, almost mathematical descriptions, thus accentuating the uncanny character of the works even more.

CINETIZATIONS

In 1963 new work appears which will remain constant in Pol Bury's future production: the so-called *cinétisations* (cinetizations). As works on paper, these particular collages are extremely coherent with regard to his animated sculptures and reliefs. Photographs and reproductions are cut in circular strips, which are put back together, only with a slight twist. Bury is especially keen on appropriating famous artworks - old and new (Rubens, Greco, Goya, Ingres, Albers, Mondrian, Vasarely...)-, landmark buildings and cliché postcards (the Eiffel Tower, the Atomium, Venice, New York) and portraits of famous people or friends (Einstein, Mao, André Balthazar, Chavez...) The distortion resulting from repositioning the circular strips is as usual with Bury, surreptitiously unsettling. Tall skyscrapers seem to be dancing or on the verge of collapsing, iconic paintings by the old and new masters become somewhat silly, the Venice lagoon appears to be engulfed by a Hokusai-inspired big wave... The idea is not so much to ridicule these images, as to make us aware of the degree to which we take these images for granted, and only give them

a passing glance. But when something is «off» then we seem to be able to slow down to take a closer look.

NEW YORK

In 1964 Bury is invited to represent Belgium at the Venice Biennale (together with five other artists representing each community in Belgium: Flanders, Wallonia and Brussels). There Pierre Alechinsky introduces him to John Lefebvre, a New York Gallery owner. Lefebvre immediately decides to organize a Bury show in New York, and a few months later Bury's career is taken to a totally different level. The first show completely sells out and results in the immediate recognition of the American public. The collaboration with Lefebvre will last several years and Bury spends most of his time between



Punctuation - 1959, oil, metal, electric motor, 60 cm Ø, private collection

1966 and 1968 in the States. The only person to convince Bury to return to France, is gallery owner Aimé Maeght. Having seen the exhibition at Lefebvre Gallery, Aimé Maeght makes Bury a proposition for an exhibition in 1969.

Both galleries will continue playing a crucial role in his career. Not only do they place Bury in the forefront of the international art scene, their patronage also allows Bury a greater liberty in the execution of his works and choice of materials, money having become less of an issue. In 1970 he is invited as a guest professor at the University of Berkeley, and a big traveling exhibition throughout the States is organized, starting at the museum of the University of Berkeley, and continuing to Saint Paul, Iowa, Chicago, Houston, and ending at the Guggenheim Museum in New York.

During this stay, he rediscovers metal as a material for his sculptures. Let it be said that «rediscovery» applies solely to the material, since as a young man Bury used to work in a factory for pneumatic hammers, where he had to drill holes in steel cylinders. He had no fond memories of that time, to say the least.²⁵

METAL SCULPTURES

These metal sculptures lead Bury to play with the mirroring effect of the material (whether it be stainless steel or yellow copper) which offers a greater plasticity, especially for curved shapes.

A crucial work from this time is *43 éléments se faisant face* (cat. I I). The protruding 43 elements, remind us of some of his earlier *entités érectiles*, but instead of being placed on a neutral background as a relief, two bodies in stainless steel of a curved shape harbour these elements. Most of the works made in that period explore the different possibilities of the interrelation of sleek, shiny curved shapes, cradling a variety of either small cylinders, tongue-like strips, or little spheres which move ever so slowly.

When the University of Iowa commissions a fountain from Bury in 1969, Bury revisits the *43 éléments se faisant face*, placing the curved shapes back to back now. This fountain is quite interesting in the history of things to follow, since it is a mechanically animated fountain (the metal tongues protruding underneath the curved shapes move), in which the water runs down through a series of little holes just underneath the head of the curve. What makes this fountain so interesting lies in two facts: it is Bury's first fountain (fountains will be the biggest part of his production from 1976 on till the end of his life) and it uses mechanically driven movement.

Ever interested in generating random and unpredictable movements, Bury had until now solely relied on mechanical contraptions which would mess with any kind of system or pattern. Only after *43 éléments se faisant face* and the variations thereof, does Bury become fully aware of the potential

metal has for another kind of movement: electromagnetic.

The same year Bury is working on the fountain for the University of Iowa, 1969, his first sculptures appear which make use of electromagnetic force. Works from this period include the *plateaux* and the series of *boule et cube*. The former sculptures are square or round plates with rotating magnets underneath; on top of the plates are placed a limited number of shapes: egg-like shapes, half spheres, arcs, angles, etc. which move according to the magnets movement underneath, disturbing each others position in doing so. This results in a randomness of movement Bury had not achieved before. The sculptures with cube and sphere deal less with the randomness of movement, than with challenging gravity, an ever recurring theme in the artist's work²⁶: on a cubic base a metal sphere (or part of a sphere) moves freely, seeming to be about to fall off its base at any moment, but surprisingly not doing so.

50 COLONNES ANIMÉES

Back in France in 1972, Bury embarks on a new project of monumental scale, *50 colonnes animées* creating a forest of steel. 50 columns, each 3 meters high, diagonally cut halfway, open and close slowly, making the upper part tilt. The realization of this project was no small feat. For the fabrication Bury worked together with the Renault factories, who had the means and the technology to put his idea into reality. Many factors needed to be considered, amongst which, and very importantly, the motor in each cylinder. Since the 50 columns had to be displayed in open air as well, it was impossible to use the classical electric wire and plug them to power. This problem was solved by using two car batteries for each column, allowing for uninterrupted functioning during the period of an exhibition. In between exhibitions, the batteries would be recharged.

Another problem to consider was security of course. Their sheer size, and the tilting of the upper half of a 500 kg column are disquieting enough, and one did not want kids or curious visitors placing their fingers in there: a safety-angle had to be considered in order to keep the gap from closing entirely. In retrospect, *50 animated columns* turn out to be another crucial work: cylinders come to the foreground in a number of other sculptures that same year, and the use of interrupted cylinders herald the fountains which the artist would start making in 1976.

REVISITING WOOD

Sound always played an important role in Bury's work, but only the sound made by the moving elements, not the sound at the origin of the movement, the motor:



Fountain - 1969, University of Iowa

We have yet to see the great aquatic artist, one who will devote his life's work to that alien yet familiar 'matter' – too familiar, perhaps, for us to truly lose ourselves in its realm.²⁷

For a brief period, in 1973-74, he would embark on a new series of works emphasizing this aspect of his sculptures. Although commonly referred to as *guitars*, Bury did not care for this title, and would call them *sculptures à cordes*, or sculptures with strings. Generally, wooden shapes would be constructed in such a way that guitar-strings could be placed, which in turn would be struck by the constantly slowly moving elements (tipped cylinders or spheres) protruding from the wooden structure (cat.14).

During the following years Bury continues working both in metal and wood, but in 1977 he once again trades the soldering iron for chisels. The origin of the wooden reliefs from that year, exhibited at Maeght in Zurich in 1977 and the following year at the Paris gallery, can be found in the prints Bury had started making five years earlier. At the print workshop of Galerie Maeght his curiosity about the technique of printing, and its variety of possibilities was triggered. Bury placed shapes in lead (circles, diamonds, squares, triangles) treated with acid in order to obtain a gritty surface on the bed of the press in a certain order, and thus a composition emerged. A sheet of paper was placed over this composition and run through the press. Subsequently, the same shapes would be slightly moved, changing the composition. Without another inking, this composition would be run through the press again on another sheet of paper. Not only the composition changed, the colors were altered as well through the reaction with the lead. The slight successive pressures changed the shapes with each printing, but left the structure intact. On the other hand the shapes were sometimes superimposed onto each other in which case they retained an imprint of the pressure.²⁸ Playing endlessly with fading colors, the impression the shapes made in the paper, and the mingling colors, would result in images where precarious equilibriums of stacked forms seem to collapse, move or float (cat. 43-48).

For five years Bury would not really continue this work of prints, but by 1977 he picks up the trail where he left off. In the reliefs of 1977, the same shapes are translated into wood, usually in warm colors, ranging from black and brown to red and yellow. Horizontal or vertical lines in the frame composition of these reliefs act as a horizon or grid, alongside which circles, triangles, squares and diamonds slowly float.

FOUNTAINS - MOVING CEILING

As mentioned before, it takes until 1976 for Pol Bury to find a way to animate his sculptures using hydraulics. His first fountain, made of Corten steel, has a beautiful warm, matte look, but would be found lacking in resistance to the constant exposure to water and movement. Eventually Bury then returns to stainless steel with a matte finish. The first fountains are constructed mainly as groups of entangled pivoting cylinders. The mechanism itself is exceedingly simple, and similar to the Japanese bamboo-fountains (*sôzu*). Resting on a pivotal point, the hollow tubes or cylinders are filled by the water on one side, and tilt to the other side when filled.

Once the water has flowed away, the cylinder takes back its original position, and the cycle is repeated. Instead of leaving the ends of the cylinders open, Bury foresaw only a relatively small hole through which the water can flow away, allowing him to treat the tips of the cylinders differently from the matte body: the ends are concave in shape, and highly polished to work as a mirror. This play with mirrors was already presaged by the film he made in 1971 with Clovis Prévost, *8 500 tonnes de fer*. In this 14 minutes long film, the Eiffel tower – or more precisely the reflection of the Eiffel tower – was filmed in undulating metal foil. In the movie, the rigid structure of the monument becomes elastic.

By introducing mirroring surfaces on the ends of the moving cylinders of the fountains, the surroundings are permanently reflected and transformed. Pierre Descargues describes this intervention as being fundamentally different from the use of reflections and distortions as seen before in

art: *Beyond [their obvious] analogies, reflective sculptures immerse us in the sensation of space. The optical effect offers no possibility of correcting the illusion. It shatters the logic of perspective. It gives access to a different kind of space, not the space of the Cubists, or the Surrealists, but mobile space, space perceived over time.²⁹*

A new chapter begins for Bury with the fountains. They include spheres, triangles and dome-like structures, and with exception of a few pieces in copper, most are executed in high polished steel. It is interesting to observe that despite the clear title of «fountains», these artworks should be considered firstly as sculptures. Indeed, the main reason of the presence of water is the hydraulic power which produces movement, in the same way magnets or mechanical motordriven systems do in his other sculptures.



Fountain - 1995, stainless steel, 110 x 320 x 280 cm, private collection

This becomes even clearer when looking at fountain cat. 16 of which a version was made... without water being visible! Instead of emptying the vessels into a small pond where the water is recuperated in the system, the vessels empty inside the pedestal base of the fountain. In this manner we can still hear the water flowing, and see the resulting movement, but the concept of a fountain as an installation where water is being sprayed, splashed or running, is totally absent here.

One particular public commission should be mentioned here as well, since its formal language is so closely related to that of the fountains of the cylinder-type. Dating also from 1976, the year of his first hydraulic fountains, *Moving ceiling*³⁰ was made for the Brussels Metro station Bourse. Covering a surface of 200 m², 75 cylinders sway gently above the commuters heads. Their movement is generated partly by the natural airflow in the station, and is enhanced by a few strategically placed ventilators. Unfortunately, over the years the ventilators broke down, and have not been repaired.

Pol Bury: *When they [his sculptures] are not moving, they are incomplete. They may be nice shapes, but for me they are not finished sculptures.*³¹

CAPTEURS DE CIEL - MIRRORS

Closely related to the fountains because of their play with distorted reflection, are the *Capteurs de ciel* or *Skycatchers*. Designed to be placed in open air, these more monumental sculptures are similar in size to his fountains, and have much in common with them. The main difference is that they are mechanically rather than hydraulically driven sculptures. The underlying idea remains the same as the one of the fountains: a sculpture with mirroring elements (or entirely mirroring) reflects, distorts, and changes its surroundings, while at the same time is totally immersed in those surroundings. It is fascinating to see how both fountains as *Capteurs de ciel*, with their quite uncommon looks, seem to always blend beautifully with their surroundings, no matter whether it be in a park amongst the trees, or in the city surrounded by skyscrapers. Bury himself preferred to see his fountains installed in a green environment: «A fountain in a natural setting attains its end point, its culmination. It breathes and draws oxygen.»³² Amongst the most notable fountains made for public spaces, one should mention the one made for the Maeght Foundation in Saint-Paul, France (1978), the Guggenheim in New York (rotunda, 1980), the House of the Province of Antwerp (1981), the inner courtyard of Les jardins du Palais Royal in Paris (two fountains, 1985) and Tohoku University of Art and Design, Yamagata, Japan (1994)³³.



Capteurs de Ciel - 2014, stainless steel, 310 cm, 335 cm, 360 cm La Louvière

Around 1984 Bury also briefly focuses on the mirror itself, as an indoor artwork. Some of these deforming mirrors are rotating, but many are just compositions of convex and concave mirroring steel sheets, distorting and fragmenting their environment. The limit between mirrors and *Skycatchers* is sometimes confusing: for the Newark Airport, Bury made three large scale mirrors which were to be installed in 1987, which are also titled *Skycatchers*.³⁴

FINAL YEARS

During the last years of his life Pol Bury never stopped working. Since the execution of the fountains was mostly done by his long time assistant Pascal Gillard, his years and health problems did not keep him from

designing large-scaled pieces. He also kept making smaller scaled pieces himself. In 1994 two new series appear, the *Volumes figés* and their paper collage version *papiers collés* (cat.57-60). Here, the square plays the leading role. As their titles suggest, the *Volumes figés* do not move. Stacked upon each other, the squares are slightly twisted in regard to each others position, resulting in shapes which might suggest a fan, playing cards, even collapsing buildings. Executed in unpolished copper or stainless steel, the sculptures convey a lightness and suggest movement, which is in surprising contrast to their actual weight. The mirror polished stainless steel versions continue to explore the myriad of possibilities of reflection and distortion which had been a constant in his works since the end of the seventies.

The *reliefs* receive a reinterpretation by the end of the nineties and beginning of the 2000's. They are monochrome, either black, white or red, reducing the visual elements to a strict minimum. On the matte painted surfaces one or more shapes of the same kind (cubes or spheres) move forever slowly. The general idea might be very similar to the reliefs Bury made in the end of the sixties (see cat.17) but the overall look and feel are very different. In the late works we find a concern for purity, for cleanliness of shape and composition, quite different from the early works where texture and fabric play an important role.

Pol Bury dies on the 27 of September 2005 while an important exhibition of his fountains is ongoing at the Seneffe Castle in Belgium. Three weeks later, *Capteurs de ciel* - 2004 was unveiled in La Louvière, Bury's hometown, in front of the train station. The weather allowing, they reflect a Belgian sky with Magritte-like clouds.

Gilles Marquenie

[...] in a way, I'm not really interested to know whether there is any continuity in my work. I do not care enough for the past to be compelled to this task. But scholars always end up finding what they are looking for.³⁵

¹ A. BALTHAZAR, P. BURY, *Ces gens dont on dit souvent qu'ils n'ont pas inventé l'eau chaude*, La Louvière, 1983

² P. BURY, *Les caves du Botanique*, Brussels, 1986, p.5

³ P. BURY, 1983, quoted in A. BALTHAZAR, *Pol Bury, Rencontres et connivences*, La Louvière, 2002, s.p.: «Il y a plusieurs années, j'avais provoqué une vive émotion parmi les organisations chargées de la protection des sites louviérois, en déclarant que La Louvière, à l'égal de Pittsburgh aux Etats-Unis, était la plus laide ville du monde.»

⁴ P. BURY, *op. cit.*, 1986, p.25

⁵ P. BURY, *op. cit.*, 1986, p.25: «Seize ans, c'est l'âge des bombes: Chavée en portait une.»

⁶ A. BALTHAZAR, *op. cit.*, 2002: «After a troublesome start, and a troublesome end, to his secondary studies, Bury abandoned the scholar's desk for the artist's easel and spent a few months at the Académie des Beaux-Arts in Mons. The academy's teaching left him unconvinced.»

⁷ P. BURY, *op. cit.*, 1986, p.32: «Les mots [...] se permettent et peuvent beaucoup. L'outil est toujours à portée de la main [...]. C'est par ces commodités que les mots m'ont toujours paru être une arme plus efficace, plus redoutable. A l'instar des discours incendiaires, la poésie a toujours la boîte d'allumettes en poche.»

⁸ E. IONESCO, A. BALTHAZAR, *Pol Bury*, Brussels, 1976, p.77: «Before coming under the influence of Magritte – my most lasting inspiration – I was drawn to Tanguy. Could this be, more prosaically, because I found it easier to be inspired by these ectoplasmic forms, than by figures in bowler hats? Possibly. Was Tanguy's influence more short-lived than Magritte's because Tanguy's world is the more limited? Possibly, again...»

⁹ P. BURY, *op. cit.*, 1986, p.37

¹⁰ X. CANONNE, *Surrealism in Belgium, 1924-2000*, Brussels, 2007, p.47

¹¹ P. BURY, in *Questions & Réponses*, interview of P. Bury by A. BALTHAZAR, in *Pol Bury*, Brussels 1976, p.100

¹² E. IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.79

¹³ A. BALTHAZAR, *op. cit.*, 1976, p.100

¹⁴ P. BURY, J. DELAHAUT, et al., *Le Spatialisme*, Brussels 1953, reprinted in R.-M. PAHLKE, *Pol Bury*, Ghent 1994, p.246

¹⁵ «Bûl» being pronounced as «boule», or sphère

¹⁶ *Qu'est-ce que la Pensée Bul?* in *Daily Bul* and c° [exh. cat.], Brussels, 1976

¹⁷ E. IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.128: «Allaité par le surréalisme, je ne pouvais me satisfaire des seules activités propres aux arts plastiques. Rien n'empêchait donc que, parallèlement à des occupations plus austères, je me laissasse aller à plus de désinvolture. Le Daily-Bul allait nous donner l'occasion de rire de tout avec sérieux, et de ne pas prendre l'humour trop à la lettre.»

¹⁸ E. IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.100

¹⁹ P. Bury in an interview on July 12nd, 2000 with P.M. Lee, published in P.M. LEE, *Chronophobia, on Time in the Art of the 1960s*, Cambridge, 2004, p.123

²⁰ P.M. LEE, *op. cit.*, 2004, p.123

²¹ P.M. LEE, *op. cit.*, 2004, p.124

²² E. IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.125

²³ Bury also considered moving to Milan, where he stayed for a few weeks with Lucio Fontana and Wilfredo Lam, but decided against this desination: «I do not think I am made to live and work in a country where the sky is too often blue and cloudless, and the temperature is oppressive. Nothing beats a splendid, ghostly industrial landscape, for a man to shut himself away in his work» in E. IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.153

²⁴ «Speed limits space, slowness increases it.» P. BURY in *Strates*, n°3, Brussels, 1964

²⁵ P. BURY, *op. cit.*, 1986, p.28

²⁶ In *La boule et le trou* from 1961, Pol Bury already wrote: «lorsqu'il découvrit la pesanteur Dieu se sentit infiniment ridicule» [«When he discovered gravity, God felt infinitely stupid»]

²⁸ P. BURY in H. DORCHY, *Pol Bury et le temps dilaté*, Brussels, 1976, p.146.

²⁹ P. DESCARGUES, *Ne circulez pas, il y a quelque chose à voir*, in *Pol Bury. Miroirs et fontaines* [exh. cat. Maeght], Paris 1985, s.p.

²⁷ P. BURY, 1975, quoted in P. DESCARGUES, *Les fontaines de Pol Bury*, La Louvière 1986, p.22

³⁰ R.-M. PAHLKE, *op. cit.*, 1994, cat. 76-1

³¹ P. BURY in an interview with P. SELTZ, in *Pol Bury* [exh. cat.], Berkeley 1970, p.8

³² P. BURY: «Quand une fontaine est dans la nature, elle atteint son point final, son apogée. Elle respire et s'oxygène.», 2004

³³ Respectively R.-M. PAHLKE, *op. cit.*, 1994, cat. 78-10, 80-5, 81-6, 85-6, 94-1

³⁴ R.-M. PAHLKE, *op. cit.*, 1994, cat. 87-11

³⁵ P. BURY in IONESCO, A. BALTHAZAR, *op. cit.*, 1976, p.75

TECHNICAL NOTES TO THE CATALOGUE

Titles

The titles used in the following catalogue are the ones given by Pol Bury, as found on the actual artwork or in publications. Translated or descriptive titles appear in parenthesis.

Date

Most of the works are precisely dated by the artist. In the exceptional absence of such information, the works have been dated based on stylistic considerations and by analogy with similar, dated works. These suggested dates appear in parenthesis.

Dimensions

Measurements are given in centimeters for the sculptures and reliefs, in millimeters for the works on paper. Height precedes width (precedes depth).

Signature

The location of the signature is given when applicable.

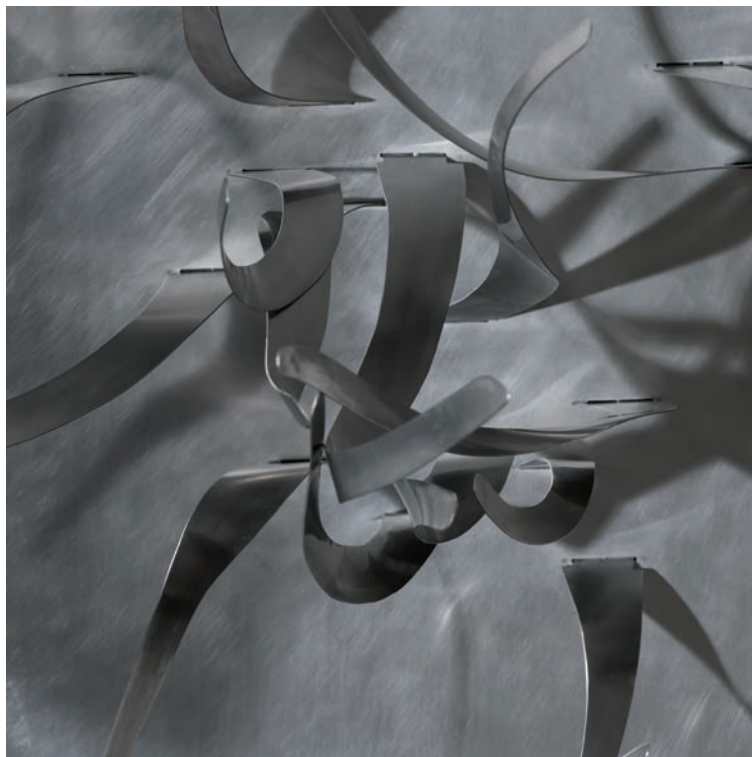
SMALL BEGINNINGS

There exists now a vast stock of material accumulated over centuries of image-making; we have the use of machines enabling us to capture the tiniest, most fleeting image.

A camera is well worth a brush.

Science makes new discoveries daily; lasers have already made impalpable, three-dimensional reality a possibility. We can let our imagination run wild. Magnets, motor engines, neon, are but small beginnings.

P. BURY, *Le petit Commencement (1965), suivi d'un Epilogue provisoire (1975)*, Vol. 61 Collection Les Poquettes volantes, Daily-Bul, La Louvière, 1975, s.p.



CATALOGUE PART I

Works in 4 Dimensions

PLANS MOBILES - 1953

[MOBILE PLANES]

oil on panel
 120 x 120 cm (variable dimensions)
 signed and dated on verso

Provenance
 Family of the artist

"The brightly coloured planes are cut out in geometric shapes and move in geometric patterns. Each plane is attached to an axis situated at a point of equilibrium (which permits each plane to revolve and assume any static position in relation to the others), and is placed in front of or behind one or several other planes, all of them mobile as well. Independently of each other (although sometimes stimulated by each other), they can be rotated to assume a limitless number of combinations, thus modifying the whole schema according to the positions imposed on them.

These are works of transformation necessitating the intervention of the spectator; an intervention which may be deliberate and patient or else given over to pure chance."

A. BALTHAZAR in *Pol Bury*, Milan, 1967, s.p.

"One of the principal things driving me to experiment in this way [the 'mobile planes'] was the lassitude I felt with regard to easel painting, that archaic convention. Since making the very first mobile planes, it has been impossible for me to paint any kind of picture; fixed forms, frozen within the limits of rectangular support, no longer excite me. I don't stop to ask whether I have crossed into the realm of sculpture. We should not come to a halt at the frontier between painting and sculpture, the two will intermingle eventually, and the convention that keeps them apart is neither essential nor inevitable."

Letter by Pol Bury to Roger Bordier, dated January 17, 1955, published in *Cnacarchives* 7, *Pol Bury*, Ivry 1972, p.61



2

ENTITE ERECTILE - [1960]

[ERECTILE ENTITY]

wood, oil, metal rods and electric motor
78,7 × 49,5 cm
signed, titled and dated on verso

Provenance

Eve Benesch Goldschmidt Fine Art, New York
Galerie Renée Ziegler, Zurich
Private collection, USA
Patrick Derom Gallery, Brussels
Collection Belgacom, Brussels

Exhibitions

1998, Nice, Musée d'Art Moderne et Contemporain, *Zéro International - Zéro et Paris 1960*
2000, Anvers, Meir 47, *CoBrA 1945-1995*
2000, Cologne, Galerie Reckermann, *Takis, Pol Bury & Design*



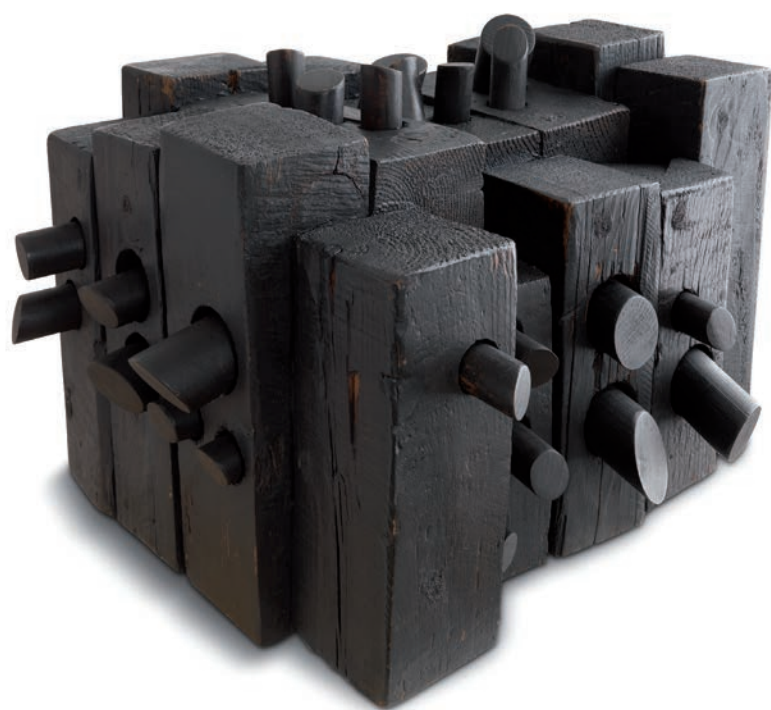
3

ERECTILE - [1963]

tinted wood, nylon wire and electric motor
45 x 35 x 25 cm

Provenance
Private collection, Belgium

Literature
E. IONESCO, A. BALTHAZAR, *Pol Bury*, Brussels, 1976, ill.p.41
P. BURY, *Les Caves du Botanique*, Brussels, 1986, ill.p.64
R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.63-17 (ill.)
A. BALTHAZAR, *Pol Bury, Rencontres et Connivences*, La Louvière, 2002 (ill.)



19 BOULES DANS UN VOLUME OUVERT - 1965

[19 SPHERES IN AN OPEN VOLUME]

polychromed wood, cork and electric motor
 230 x 92 x 32 cm
 signed, titled and dated on the back

Provenance

Lefebvre Gallery, New York

Harry Davidson collection, Toronto

Literature

A. BALTHAZAR, *Pol Bury*, Milan, 1967, s.p. (ill.)

D. ASHTON, *Pol Bury*, Paris, 1970, cat.41 (ill.)

V. BARAS-FLAMENT, *Pol Bury, 2014 références bibliographiques en 4 volumes*, 1974, p.XXXI

H. DORCHY, *Pol Bury et le temps dilaté*, Brussels, 1976, p.44 (installation view of the exhibition at Lefebvre Gallery, New York 1966)

R. E. PAHLKE, *Pol Bury, with catalogue raisonné*, Ghent, 1994, cat.65-14 (ill.)

M. TRAPPENIERS, *Pol Bury: een kritische studie van zijn elektrisch aangedreven metaalsculpturen (1967-2005)* [unpublished thesis], Louvain 2007, ill.12

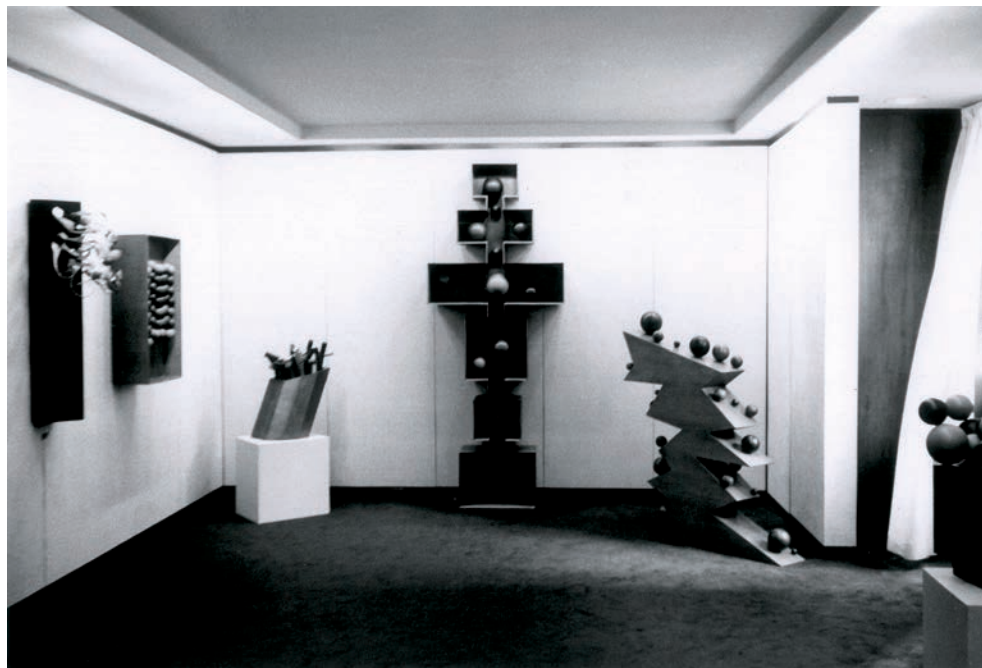
Exhibitions

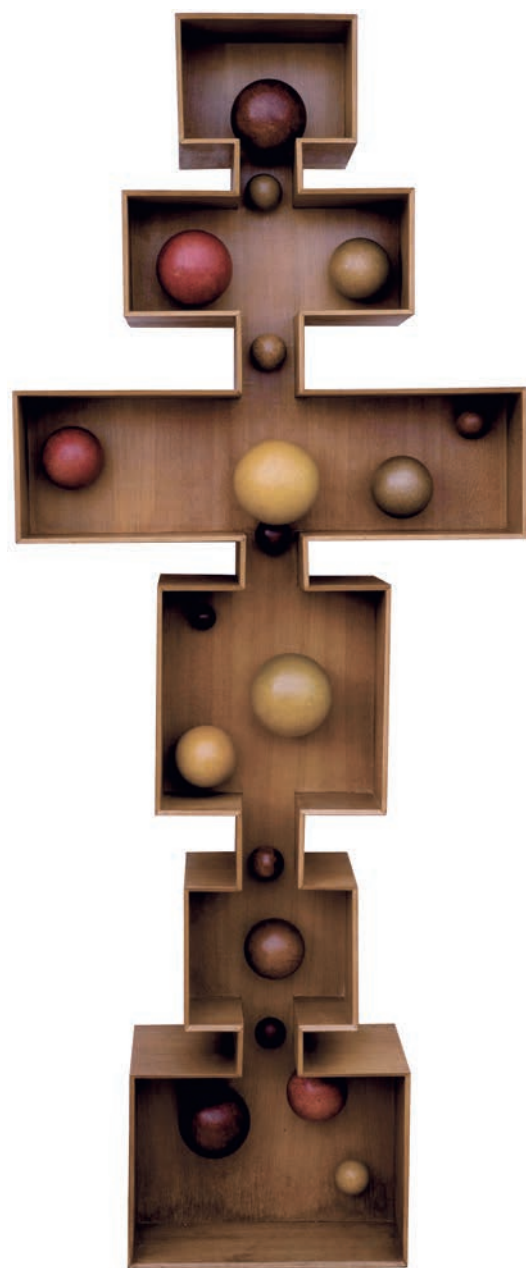
1965, Paris, Musée d'Art Moderne de la Ville de Paris, *Un groupe 1965*, cat.27 (ill.)

1966, New York, Lefebvre Gallery, *Pol Bury - Cinetizations, Moving Sculptures* (ill.)

1966, Ridgefield, Larry Aldrich Museum, *Highlights of the 1965-1966 Art Season*

Installation view of the second Pol Bury exhibition at Lefebvre Gallery New York in 1966
 where *19 boules dans un volume ouvert* took a central place.





8 VOLUMES SUPERPOSES ET 28 BOULES - 1965
[8 SUPERIMPOSED VOLUMES AND 28 SPHERES]

tinted wood, cork and electric motor
85 x 65 x 65 cm
signed, titled and dated underneath

Provenance
Lefebvre Gallery, New York
Family of the artist

Literature
A. BALTHAZAR, *Pol Bury*, Milan 1967, s.p., ill.
D. ASHTON, *Pol Bury*, Paris, 1970, cat.47, ill.p.82
Cnacarchives 7, Pol Bury, Ivry 1972, p.78 (ill.)
V. BARAS-FLAMENT, *Pol Bury 2014 références bibliographiques en 4 volumes*, 1974, s.l., p.XXVIII
E. IONESCO, A. BALTHAZAR, *Pol Bury*, Brussels, 1976, p.167 (ill.)
P. BURY, *Les Caves du Botanique*, Brussels, 1986, ill.p.81
R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.65-23

Exhibitions
1966, New York, Lefebvre Gallery, *Pol Bury - Cinetizations, Moving Sculptures*
1971-1973, Hannover, Kestner Gesellschaft; Berlin, Nationalgalerie; Düsseldorf, Kunsthalle; Charleroi, Palais des Beaux-Arts; Paris, Centre National d'Art Contemporain, *Pol Bury*, cat.22, ill.p.88
1979, Arles, Salles romanes du Cloître Saint-Trophime, *Pol Bury. Œuvres de 1963 à 1978*, cat.5 (ill.)
1995, Torino, Galleria Civica d'Arte Moderna e Contemporanea, *Pol Bury 1939-1995*, cat.65-23, ill. p.24

Installation view, Lefebvre Gallery, New York 1966.





49 BOULES DE MEME COULEUR SUR UN PLAN INCLINE MAIS SURELEVE - 1966

[49 SPHERES OF THE SAME COLOUR ON AN INCLINED BUT RAISED PLANE]

tinted wood, cork, nylon wire and electric motor
186 x 60,5 x 113 cm
titled, dated and signed underneath the inclined plane

Provenance
Family of the artist

Literature

D. ASHTON, *Pol Bury*, Paris, 1970, ill. 12 and 57
Cnacarchives 7, *Pol Bury*, Ivry 1972, p. 13 (ill. under "Yul Brynner"), pp. 41, 49 (ill.)
V. BARAS-FLAMENT, *Pol Bury, 2014 références bibliographiques en 4 volumes*, 1974, p. XXXV
E. IONESCO, A. BALTHAZAR, *Pol Bury*, Brussels, 1976, pp. 176, 183 (ill.)
P. DESCARGUES, *Ne circulez pas, il y a quelque chose à voir*, in *Pol Bury. Miroirs et Fontaines* [exh. cat. Galerie Maeght], Paris 1985, s.p. (ill.)
R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat. 66-6
M. TRAPPENIERS, *Pol Bury: een kritische studie van zijn elektrisch aangedreven metaalsculpturen (1967-2005)* [unpublished thesis], Louvain 2007, ill. 13

Exhibitions

1967, London, Kasmin Gallery, *Pol Bury* (ill.)
1968, New York, Lefebvre Gallery, *Pol Bury Recent Works*
1971-1973, Hannover, Kestner Gesellschaft; Berlin, Nationalgalerie; Düsseldorf, Kunsthalle; Charleroi, Palais des Beaux-Arts; Paris, Centre National d'Art Contemporain, *Pol Bury*, cat., *Pol Bury*, cat. 27, ill. p. 92
1977, Caracas, Museo de arte contemporaneo; Mexico, Museo de Arte Moderno; Los Angeles, The F. Wright Galleries, University of California; Texas, University Art Museum; Portland, Portland Art Museum, Oregon; Athens, Georgia, Museum of Art, *Pol Bury*, cat. 6, ill. p. 21
1979, Arles, Cloître Saint-Trophime, *Pol Bury. Œuvres de 1963 à 1978*, cat. 6, ill. p. 12
1982, Paris, Musée d'Art Moderne, *Pol Bury*, cat. 6 (ill.)
1995, Torino, Galleria Civica d'Arte Moderna e Contemporanea, *Pol Bury 1939-1995*, cat. 66-6 (p. 42)
2012, Eymoutiers, Espace Paul Rebeyrolle, *Pol Bury. Le mouvement ralenti*, cover ill., p. 10
2014, Mons, Beaux-Arts de Mons, *Abstractions géométriques belges de 1945 à nos jours*, p. 95 (ill.)



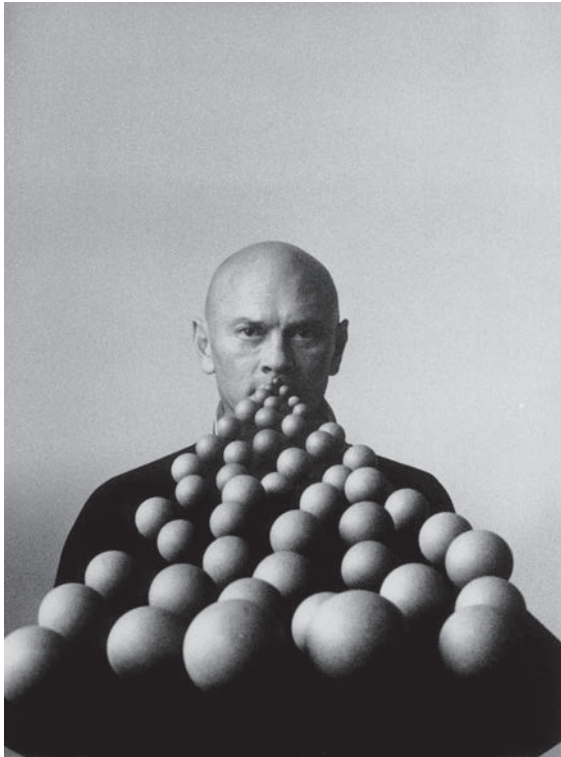


All in all, sculptures drawing on geometric forms, so that they may behave – at times – like objects in a horror film, are just as surreal as any other. Spheres moving up an inclined plane, apparently under their own impetus, have a surreal quality, it seems to me, because the law of gravity is Realist, even Hyper-Realist. Especially if the slope is triangular in shape, so that the viewer seems to see into the distance, when the perspective effect is within his reach. Which prompts me to wonder how we should pigeon-hole perspective? Is it Surrealist, Hyper-realist, or merely Realist? A last word on this particular label: with the death of the Surrealist movements and their quarrelling, petty fiefdoms, it lost its power to annoy.

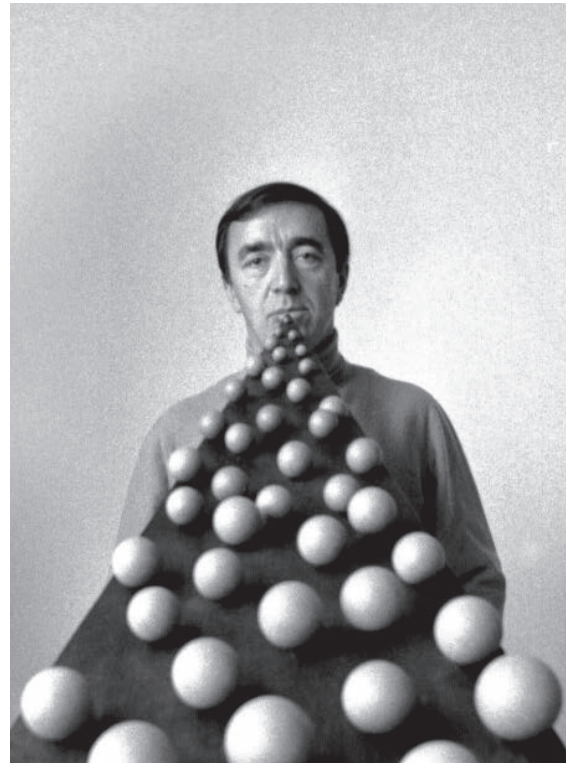
P. Bury in interview with A. BALTHAZAR, *Pol Bury*, Brussels, 1976, p.80

In sculptures featuring inclined planes and a play on weight, Bury uses echoes of volumes and objects from the 'real' world - a staircase, or a pillar - to evoke the unreal, while giving free rein to his imagination, like any true Surrealist. His works explore new and subtle ways of combining what we see, with what we know of the materials used, and their 'tactile values': the light- or heavyweight appearance of a particular element (we sense the lightness of cork, for example), the density and heft of living, natural materials (wood); the different ways they absorb light (matt or gloss wax on a panel, the flat white surface of a cube); or the visual memory of lines vanishing to a point, as in the inclined-plane or stepped 'grandstand' sculptures, precariously balanced on tall columns.

D. ASHTON, *Pol Bury*, Paris, 1970, p.39



Yul Brynner with 43 Spheres of the Same Color on an Inclined but Raised Slope
 Photograph by Pol Bury, c.1966



Pol Bury with 43 Spheres of the Same Color on an Inclined but Raised Slope
 Photograph by Yul Brynner (?), c.1966

7

49 BOULES NOIRES SUR UN PLAN - 1966

[49 BLACK SPHERES ON A PLANE]

tinted wood, cork and electric motor

195 x 45 x 100 cm

titled and dated on the back

Provenance

Family of the artist

Exhibition

2012, Eymoutiers, Espace Paul Rebeyrolle, *Pol Bury. Le mouvement ralenti*, p. 13 (ill.)



9 BATONS HORIZONTALAUX SURPLOMBES PAR 9 BATONS VERTICAUX - 1966

[9 VERTICAL STICKS OVERHANGING 9 HORIZONTAL STICKS]

tinted wood and electric motor
 70,5 x 43 x 20 cm
 signed, titled and dated on the back

Provenance
 Family of the artist

Literature

M. RAGON, *Pol Bury*, in *Cimaise*, no.90, Paris, 1969, p.42 (ill.)
 D. ASHTON, *Pol Bury*, Paris, 1970, cat.65, p.99 (ill.)
Cnacarchives 7, *Pol Bury*, Ivry 1972, p.10 (ill.)
 V. BARAS-FLAMENT, *Pol Bury 2014 références bibliographiques en 4 volumes*, 1974, s.l., pp.XXX/XXXII
 P. BURY, *Les Caves du Botanique*, Brussels, 1986, ill.p.104
 R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.66-19

Exhibitions

1967, Detroit, The J.L. Hudson Gallery, *Pol Bury. Moving Sculptures* (ill.)
 1971-1973, Hannover; Kestner Gesellschaft; Berlin, Nationalgalerie; Düsseldorf, Kunsthalle; Charleroi, Palais des Beaux-Arts; Paris, Centre national d'art contemporain, *Pol Bury*, cat.31, 2 ill. p.97 (titled *18 bâtons sur un plan vertical et un plan horizontal*, 1967)
 1995, Torino, Galleria Civica d'Arte Moderna e Contemporanea, *Pol Bury 1939-1995*, cat.66-19 (p.42)

The artist at work in his New York apartment, c.1966.





[8 SPHERES, 12 CUBES AND 5 CYLINDERS ON A PLANE - 1967]

tinted wood and electric motor
72,4 x 72,1 x 19 cm

Provenance
Leo Guthman, Chicago

Exhibition
2014, Mons, Beaux-Arts de Mons, *Abstractions géométriques belges de 1945 à nos jours*, p.94 (ill.)



669 POINTS BLANCS - [1968]

[669 WHITE POINTS]

tinted wooden panel, nylon threads and electric motor
 40 × 40 × 10 cm
 signed and titled on verso

Provenance
 Lefebvre Gallery, New York
 Private collection, New York

On the wall of one room in my apartment, I have a kind of hedgehog fixed to a plank of wood. If I plug the hedgehog into an electric socket, its metallic 'hairs' begin to wave. But you have to look at it for a long time before you realise the spiny forms are moving. They begin to move slowly, very slowly, you have to wait a long time before you see that one or other of the metallic hairs is vibrating. The object is a work by Pol Bury. Stupidly, I asked him if my voltage was powerful enough for the purposes of the hedgehog's dorsal spines? 'Should it move faster?' I asked. He answered that it was fine just as it was. My question proved my ignorance of the artist's intent. I soon learned, from Bury's own explanation, that he wanted to fix the precise moment at which movement came forth out of stasis. A paradoxical, absurd aim, worthy of Bury's deadpan humour. Slow motion is every bit as mobile as speed. But while Bury's attempt is logically absurd, it is psychologically true. This 'object', and other similar objects by the artist, incite meditation and inner reflection. Psychologically, we truly feel we have been present at the birth of movement. At any rate, the contemplation of the object sets us apart, rescues us from the agitation and preoccupations of this world. It causes us to decelerate, provoking a sense of concentration and relaxation at once: like the rocks in the little sand garden in Kyoto. It cleans and clears the mind.

E. IONESCO, *Pol Bury, Cosmos* Brussels, 1976, p.17

I was saying that Bury's object, the piece I am contemplating on the wall, looks like a hedgehog whose spines are 'waving'. In fact, it is not true to say that it looks like a hedgehog, or a hedgehog's spines. There's no hedgehog. And while it may have reminded me of a hedgehog, this was simply because my mind needed to cling to something familiar, something already in existence, already seen. In fact, the object looks like nothing at all. We have to get used to the idea that it looks like nothing, that it is nothing but its own self, an incongruous thing that did not exist before Pol Bury invented it. It is a new form. An object that cannot be named. An intrusion into the here and now, from somewhere else. An object devoid of meaning [...]. Starting with this object, which looks like nothing at all – neither a hedgehog, nor a brush – we find ourselves able to de-signify the whole world, as if the world itself were nothing, removed from any meaning we may have attached to it. It expresses nothing. All is nothing at all. All meaning is arbitrary, all uses are subjective, it neither engenders, nor penetrates the inchoate essence of things. We are confronted with the world in its raw state, as it appears to an infant who finds himself surrounded by things, by an incomprehensible 'that' (beyond incomprehensible, even, since the infant does not seek to address the problem of comprehension). We are in the presence of pure, virgin existence, as it appears before any attempt at relative explanation, before use.

Look closely, see how it moves, how it bends, listen to its creaking, grunting, groaning, listen closely, look closely, see how it moves, not a lot, just a tiny bit, it hardly moves and then it stops, and moves again.

E. IONESCO, *Pol Bury, Cosmos* Brussels, 1976, p.23



43 ÉLÉMENTS SE FAISANT FACE - 1968

[43 ELEMENTS FACING EACH OTHER]

stainless steel, electric motor
200 x 50 x 60 cm (x 2)

Provenance

Galerie Maeght, Paris

Private collection, Paris

Sale Versailles, Perrin - Royere - Lajeunesse - Vergez Honta, Dec. 21, 1997, cat. I 15 (ill.)

Private collection, Belgium

Literature

D. ASHTON, *Pol Bury*, Paris, 1970, p. 114, cat. 79 (ill.)

M. CONIL LACOSTE, *Pol Bury: une sculpture de frisson*, in *Le Monde*, Paris (ill.)

V. BARAS-FLAMENT, *Pol Bury, 2014 références bibliographiques en 4 volumes*, 1974, p. XXXV

E. IONESCO, A. BALTHAZAR, *Pol Bury*, Brussels, 1976, p. 195 (ill.)

H. DORCHY, *Pol Bury et le temps dilaté*, Brussels, 1976, p. 76 (ill.)

P. BURY, *Les Caves du Botanique*, Brussels, 1986, p. 106 (ill.)

R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat. 68-19

Exhibitions

1969, Paris, Galerie Maeght, *Pol Bury*

1970, Berkeley, University Art Museum; Saint Paul; Iowa; Chicago; Houston; New York, Guggenheim Museum, *Pol Bury*, cat. 23 (ill. p. 51)

1971-1973, Hannover; Kestner Gesellschaft; Berlin, Nationalgalerie; Düsseldorf, Kunsthalle; Charleroi, Palais des Beaux-Arts; Paris, Centre National d'Art Contemporain, *Pol Bury*, cat. 36, p. 101 (ill.)

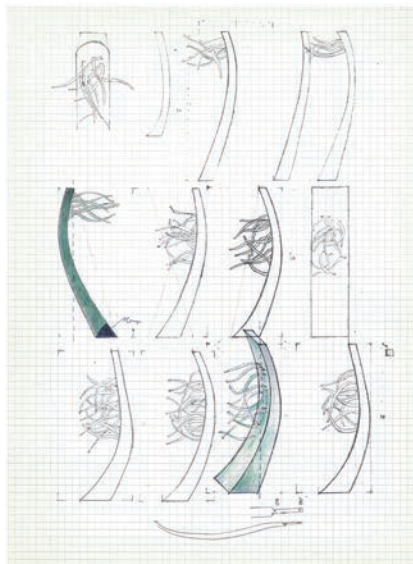
1973, Milan, Galleria Blu, *Pol Bury* (ill.)

1977, Caracas, Museo de arte contemporaneo; Mexico, Museo de Arte Moderno; Los Angeles, The F. Wright Galleries, University of California; Texas, University Art Museum; Portland, Portland Art Museum, Oregon; Athens, Georgia, Museum of Art, *Pol Bury*, cat. I 1 (ill. p. 14)

1982, Paris, Musée d'Art Moderne, *Pol Bury*, cat. 9

2007, Brussels, Patrick Derom Gallery, *Pol Bury* (without catalogue)

2011, Brussels, Villa Empain, Fondation Boghossian, *Un rêve d'éternité*, p. 86-87 (ill.)



Studies for 43 Elements Facing Each Other, published in *Derrière Le Miroir*, Paris 1969

In 1967 Pol Bury quite radically abandons wood as his preferred material in favour of metal. This results in kinetic sculptures where the movement becomes more subtle and less predictable.

43 éléments se faisant face is of historical importance in the oeuvre of the artist. Amongst his very first pieces in metal, the movement remains mechanical. Only in the following years will Pol Bury use the qualities of stainless steel to introduce movement generated by magnetism.

The origin of *43 éléments se faisant face* is particularly well documented. It is one of the rare examples of works for which Bury made a great number of preparatory sketches. In the issue on Pol Bury of *Derrière le Miroir*, the prestigious magazine edited by Galerie Maeght, the sculpture is reproduced, together with a series of preparatory drawings printed in facsimile.

This sculpture is a unique piece, but its influence was crucial in the first fountain which Bury would make in 1969 for the museum of the University of Iowa. In the fountain, the two elements are not turned to each other but turned back to back.



12

2513 POINTS BLANCS - 1972

[2513 WHITE POINTS]

wood, nylon threads and electric motor
Ø 150 cm
signed, titled and dated on the back

Provenance
Family of the artist

Exhibition
2007, Brussels, Patrick Derom Gallery, *Pol Bury* (without catalogue)

...because Bury expresses the duality of his work in writing too: dry detachment on the one hand, tenderness and a sense of mystery on the other. This unexpected duality explains the strangeness of the effect produced. When we see a Bury in action, we are never sure whether we can trust the evidence of our eyes, or are entering a world in which the everyday laws of physics are being gently de-railed.

P. DESCARGUES, quoted in D. ASHTON, *Pol Bury*, Paris, 1970, p. 16



24 COLONNES ANIMÉES - [1972-73]

[24 ANIMATED COLUMNS]

stainless steel and electric motor
55 x 117 x 90 cm

Provenance
Family of the artist

The sculpture presented here could be considered as a small scale version of *50 Colonnes animées* (see p.13). It is, however; unlikely that it was conceived as a model for the bigger columns: the choice of material (stainless steel as opposed to Corten steel for the monumental version), the addition of a plinth, and its fully functioning motor-driven animation suggest that this work was conceived as an independant sculpture.



17 CORDES VERTICALES ET LEUR CYLINDRE - 1973

[17 VERTICAL CORDS AND THEIR CYLINDER]

wood, piano strings and electric motor
100 x 50 x 25 cm
titled, dated and signed on the back

Provenance

Galerie Adrien Maeght, Paris
Collection Marie-Claude Tubiana, Paris
Galerie Renée Ziegler, Zurich
Galerie Reckermann, Cologne

Literature

Derrière Le Miroir, Pol Bury. *Sculptures à cordes*, Paris, 1974, cat. I (ill.)
H. DORCHY, *Pol Bury et le temps dilaté*, Brussels, 1976, p.55 (ill.)
R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.73-12

Exhibitions

1974, Paris, Galerie Maeght, *Pol Bury. Sculptures à cordes*, cat. I (ill.)
1974, Zurich, Galerie Maeght, *Pol Bury Sculptures*, cat.27 (ill.)
1989, Zurich, Galerie Renée Ziegler, *Pol Bury*, p.34 (ill.)
1990, Bottrop, Joseph Albers Museum, *Pol Bury*, cat. 8
2011, Brussels, Villa Empain, Fondation Boghossian, *Un rêve d'éternité* (not in catalogue)

In 1974 Galerie Maeght edited a special issue of *Derrière le Miroir* dedicated to the *Sculptures à cordes*.
In this issue we find a vinyl disk with recordings of the sounds generated by these sculptures.





1682 POINTS BLANCS - 1973

[1682 WHITE POINTS]

tinted wooden panel, nylon threads and electric motor
68 x 123 cm
signed, dated and titled on verso

Provenance

Private collection, Paris
Collection Marie-Claude Tubiana, Paris
Dorothea Keeser, New York

Literature

R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.73-1, ill. p.47

Exhibitions

1994, Hamburg, Chapel Art Center; *Pol Bury - Kinetische Plastiken und Objekte*, cat.3
2011, Brussels, Villa Empain, Fondation Boghossian, *Un rêve d'éternité* (not in catalogue)



12 TRIANGLES CONCAVES RIDEAU EXTÉRIEUR - 1990
[12 CONCAVE TRIANGLES. EXTERIOR WATER FLOW]

stainless steel, hydraulic pump and electric motor
100 cm x Ø 140 cm
titled and number of edition on the pedestal: 2/8

Provenance
Family of the artist

Literature
R. E. PAHLKE, *Pol Bury, avec catalogue raisonné*, Ghent, 1994, cat.90-40

Exhibitions
1993, Châtillon-en-Bazois, Orangerie du château de Châtillon-en-Bazois, Pol Bury, Socles et Fontaines (ill.)
2010, La Hulpe, Fondation Folon, *Alechinsky, Bury, Folon* (without cat.)

This fountain is number 2 of an edition of 8.

The artist designed the fountain in 1990 in two different versions. One with exterior water flow, another one with interior water flow. The edition was limited to four copies of each version. As a result, this amounted to a total edition of eight (covering both versions).

During Pol Bury's lifetime two copies of each version were executed.

Of the exterior water flow:

- n° 1/8 which, however, at the request of a collector was modified to include a larger base. In this sense, it became a unique piece and is listed as such in the catalogue raisonné of the fountains by J.-P. Ameline.

- n° 2/8 of the exterior water flow is our version. As a result of the alteration of n° 1/8 our fountain is the only remaining exterior water flow version made during Pol Bury's lifetime.

The debate with gravity continued post-1976, but Bury no longer needed magnets and magnetic force to gently but firmly disrupt its established order. Now, he draws on the weight and fluidity of water. His sculptures move to a musical accompaniment, the cool ripple of flowing water. They have become fountains.

P. DESCARGUES, *Les fontaines de Pol Bury*, La Louvière, 1986, p.8



15 BOULES ROUGES SUR UN FOND ROUGE - 2004

[15 RED SPHERES ON RED BACKGROUND]

painted wood, cork and electric motor
120 x 80 cm
titled, signed and dated on verso

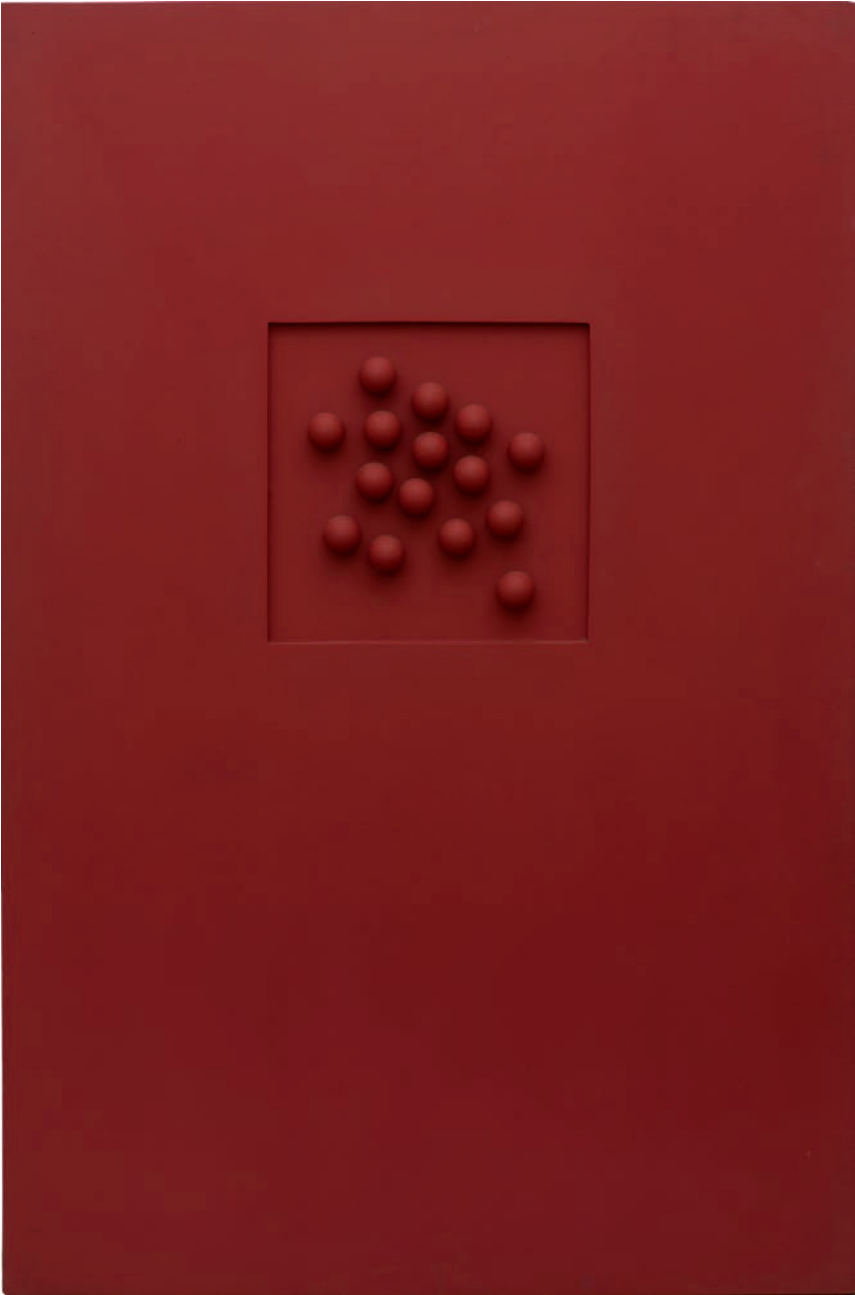
Provenance
Family of the artist

Exhibitions

2004, Paris, Galerie Louis Carré & Cie., *Pol Bury. La Lenteur murmurée*, cat. 12, p.24 (ill.)
2011, Paris, Galerie Antoine Laurentin, *Pol Bury (1922-2005)*, p.38 (ill.)

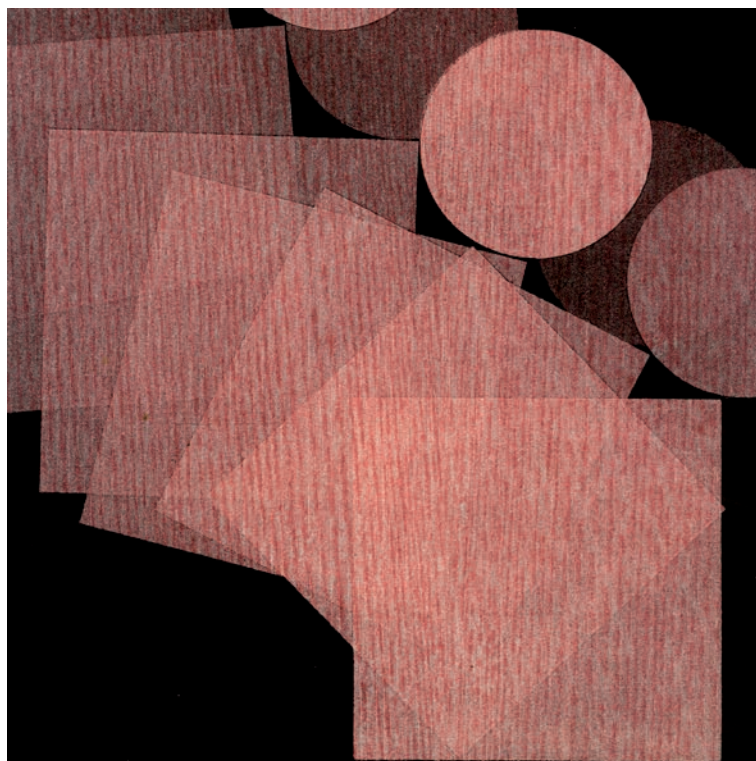
In his works of 2003-2004, Pol Bury returns to the slow pace that had surreptitiously enlivened his sculptures in the 1960s. This time, the reliefs are stripped down to the bare minimum. Simple constituent elements [in this case balls], skimming their way over monochrome surfaces whose colors are highly reduced in number [red like the present work, but also black or white], are still animated by movements that remain imperceptible.

A. BALTHAZAR, *Pol Bury. La Lenteur murmurée*, [exh. cat. Galerie Louis Carré & co.], Paris 2004



Paper and canvas have their field days. There, cinetizations of figures and ramollissements travel about with ease, simulating, right on the spot, swift movements: the image shifts or dissolves, intimidates or captivates, enervates or evaporates... The gaze one casts on it engages one's imagination and consummates what can be taken as a provocation or seen as an invitation to smile or to reflect. We know that a grimace flatters beauty, deconstruction needles solemnity, and tickling stimulates the mind. In one way or another, reality, or rather the representation thereof thus jostled about, make our eyes quiver and slightly upset our sense of balance.

A. BALTHAZAR, *Pol Bury: La Lenteur murmurée*, Paris, 2004, p.5



CATALOGUE PART II

Works in 2 Dimensions

[CINETIZATION: PIAZZA SAN MARCO] - 1964

collage

133 x 198 mm (collage) - 258 x 349 mm (mount)

signed and dated lower right on the mount

Provenance

Family of the artist

Exhibitions

2007, Brussels, Galerie Patrick Derom, *Pol Bury*, without cat.

2013, Brussels, Fondation Boghossian, *Turbulences II*, p.21 (ill.)



- Your cinetizations - do they refer to the cinema?

- No, it was chiefly by coincidence that I called them cinetizations. They refer to kinetics.

- So what you are really looking for is to get movement within a two-dimensional surface?

- Not precisely to get movement, or a feeling of movement, but to show that the movement came and it changed the image a little bit. My cinetisezed skyscraper reveals the slow-motion work of gravity. Better than in horizontal architecture, the cinetisized version is in the process of restrained collapse.

Pol Bury in an interview with Peter Selz, Berkely University Art Museum, 1970 (exh. cat.), p.8

[CINETIZATION: HOT AIR BALLOON] - 1966

collage of photograph
 259 x 169 mm (collage) - 399 x 301 mm (mount)
 signed and dated lower right on the mount

Literature

P. BURY, *Les Caves du Botanique*, Brussels, 1986, ill.p.94

The image at the origin of this collage comes from
 Amédée GUILLEMAIN, *Le Monde physique*, Paris, 1881.
 Plate XXII, *Le ballon captif des Tuileries en 1878*.



20

CINETIZATION - 1969

collage

176 x 150 mm - 349 x 259 mm

signed and dated lower right on the mount

Provenance

Family of the artist

Exhibition

2007, Brussels, Galerie Patrick Derom, *Pol Bury*, without cat.



PC Bury 1969

21 - 22

CHASSIS A MOLETTES - [1969]

collage of photograph
297 x 209 mm (collage) - 400 x 299 mm (mount)
signed lower right; titled lower center on the mount

Provenance
Family of the artist

In these two collages the artist took a picture of two mining towers, a sight he was very familiar with, living in La Louvière. The actual two mining towers on this photograph are more likely to be the ones from Bois du Cazier, in the Charleroi region.



23 - 24

CHICAGO - [1969]

collage of photograph
297 x 168 mm (collage) - 399 x 299 mm (mount)
signed lower right; titled lower center on the mount

Provenance
Family of the artist

In 1962 Pol Bury began a series of photobased works called "Cinetisations" (Cinetization) in which he cut photographs or reproductions of architecture, artworks or portraits into thin strips that he reassembled to create compositions that appear to swerve, buckle, or collapse into themselves. In an interview in 1970, Bury explained: "My cinetized skyscraper reveals the slow-motion work of gravity... The intervention in the image might seem to be a menacing desire to destroy, but we must see in it the wish to give an air of liberty to that which thinks itself immutable."

He made this cinetization of the Richard J. Daley Center, Chicago's tallest building from 1965 to 1969, when he was teaching in Chicago in the late 1960s.

It is not unusual for the artist to treat the same photograph in different cinetizations, thus creating different ways the reproduced building or artwork is "dancing" or on the verge of collapsing. The Metropolitan Museum of Art New York has an alternate version of the Richard J. Daley Center cinetization in its collection (inv. no. 2012.5).



25

[CINETIZATION CHICAGO SEARS TOWER - 1969]

collage
300 x 186 mm (collage) - 399 x 300 mm (mount)
signed lower right on the mount

Provenance
Family of the artist



26

BAIE DE SAN FRANCISCO - 1970

[CINETIZATION SAN FRANCISCO BAY]

collage of photograph
177 x 177 mm (collage) - 399 x 298 mm (mount)
signed and dated lower right; titled lower center on the mount

Provenance
Family of the artist



27

L'EMANCIPATION DES MASSES [MAGRITTE - 1988]
[EMANCIPATION OF THE MASSES, MAGRITTE]

collage
260 x 209 mm (collage) - 399 x 300 mm (mount)
title lower center; signed lower right on the mount

Provenance
Family of the artist



28

L'INVESTISSEMENT [MAGRITTE - 1988]
[THE INVESTMENT, MAGRITTE]

collage
208 x 240 mm (collage) - 301 x 400 mm (mount)
titled lower center; signed and dated lower right on the mount

Provenance
Family of the artist



[CINETIZATION: MAGRITTE, CECI N'EST PAS UNE PIPE] - 1991

collage

306 x 397 mm (collage) - 404 x 600 mm (mount)

signed and dated lower right on the mount

Provenance

Family of the artist



30

LE PROBLEME DES AIGUS - 1988

[CINETIZATION: MONDRIAN]

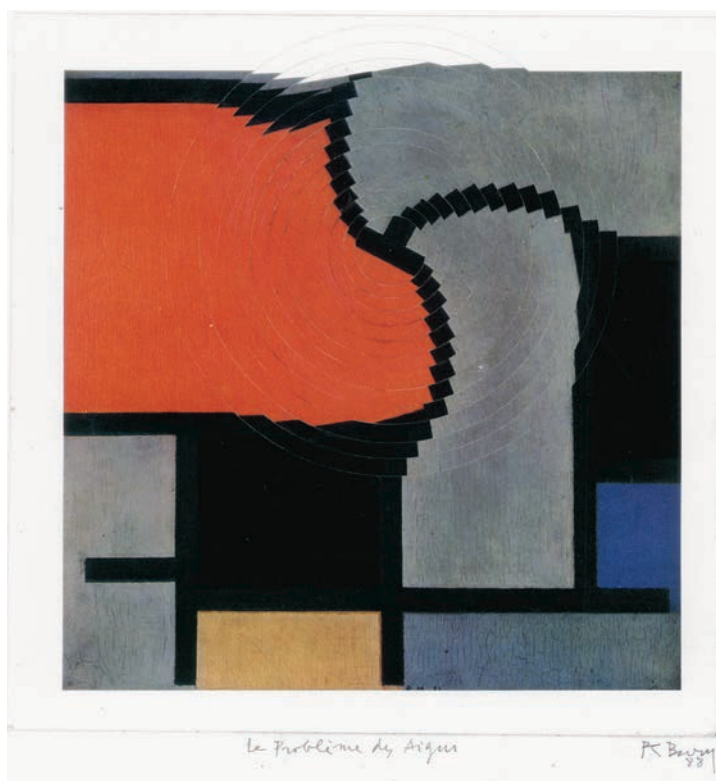
collage

198 x 198 mm (collage) - 400 x 299 mm (mount)

titled lower center; signed and dated lower right on the mount

Provenance

Family of the artist



31

[CINETIZATION: MONDRIAN - 1988]

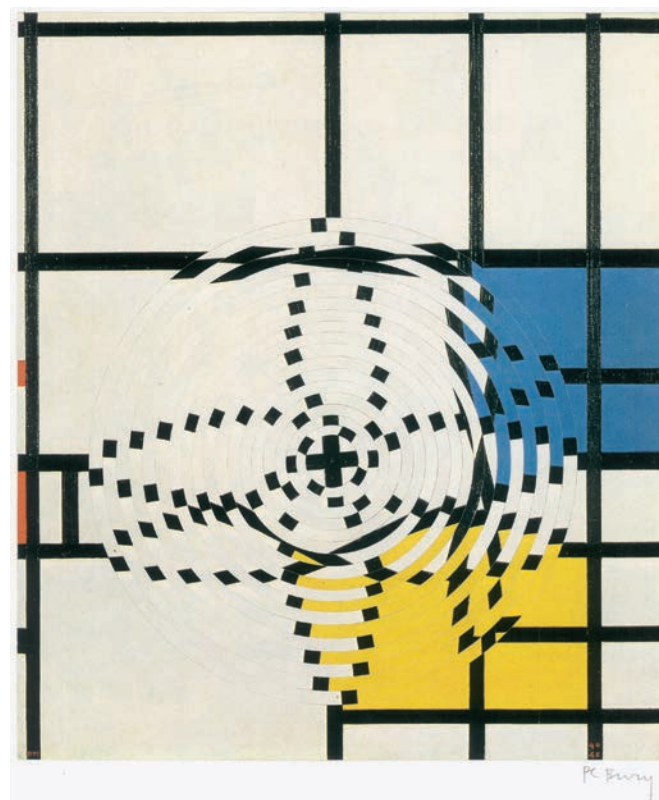
collage

232 x 202 mm (collage) - 400 x 300 mm (mount)

signed lower right on the mount

Provenance

Family of the artist



[CINETIZATION: MONDRIAN, VICTORY BOOGIE WOOGIE - 1988]

collage

230 x 230 mm (collage) - 400 x 301 mm (mount)

signed lower right on the mount

Provenance

Family of the artist

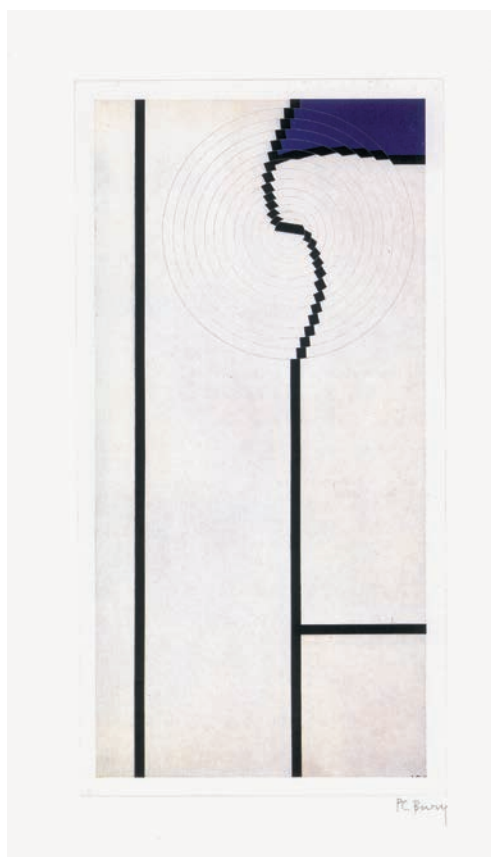


33

[CINETIZATION: MONDRIAN - 1988]

collage
263 x 134 mm (collage) - 399 x 300 mm (mount)
signed lower right on the mount

Provenance
Family of the artist



34

[CINETIZATION: MONDRIAN - 1988]

collage
304 x 175 mm (collage) - 399 x 300 mm (mount)
signed lower right on the mount

Provenance
Family of the artist

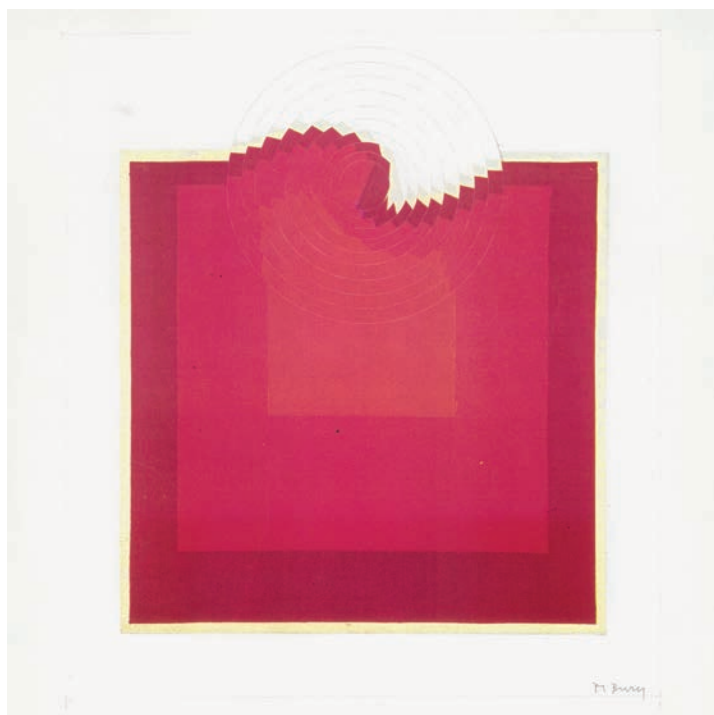


35

[CINETIZATION: JOSEF ALBERS - 1988]

collage
312 x 278 mm (collage) - 390 x 386 mm (mount)
signed lower right on the mount

Provenance
Family of the artist

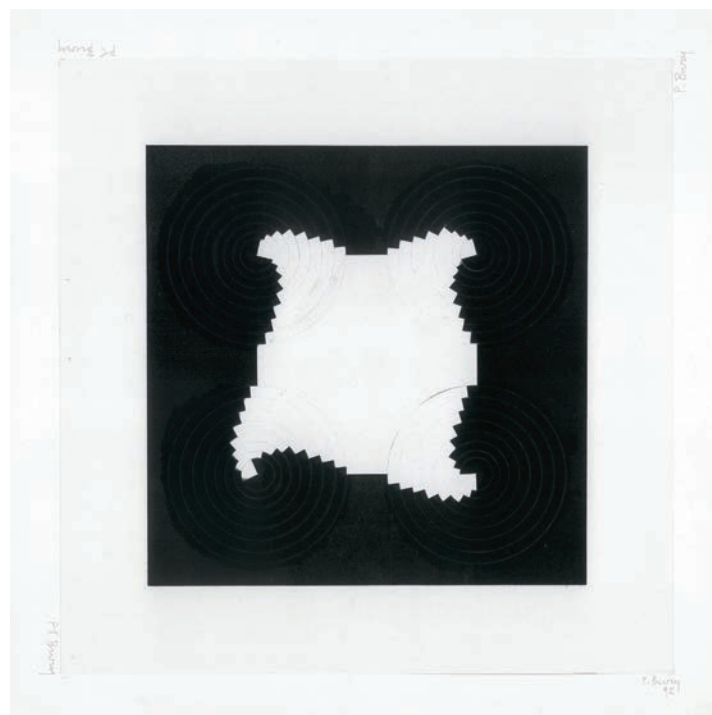


36

[CINETIZATION: WHITE SQUARE IN BLACK SQUARE] - 1992

collage
283 x 283 mm (collage) - 383 x 387 mm (mount)
signed on the mount in every corner; dated in one

Provenance
Family of the artist



37

[CINETIZATION VENICE] - 1989

collage

152 x 221 mm (collage) - 290 x 399 mm (mount)

signed and dated lower right, titled lower center on the mount

Provenance

Family of the artist

Exhibitions

2007, Brussels, Galerie Patrick Derom, *Pol Bury*, without cat.

2013, Brussels, Fondation Boghossian, *Turbulences II*, p.21 (ill.)



38

[CINETIZATION VENICE - 1989]

collage

207 x 158 mm (collage) - 400 x 295 mm (mount)

signed and dated lower right, titled lower center on the mount

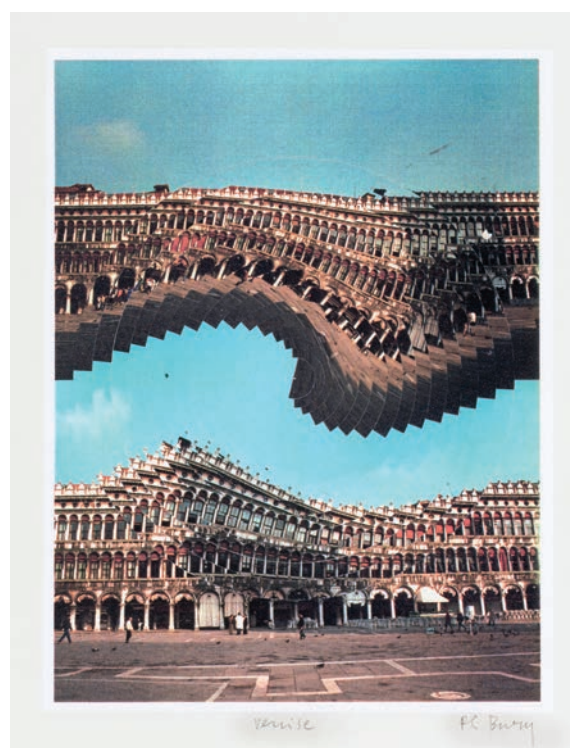
Provenance

Family of the artist

Exhibitions

2007, Brussels, Galerie Patrick Derom, *Pol Bury*, without cat.

2013, Brussels, Fondation Boghossian, *Turbulences II*, p.21 (ill.)



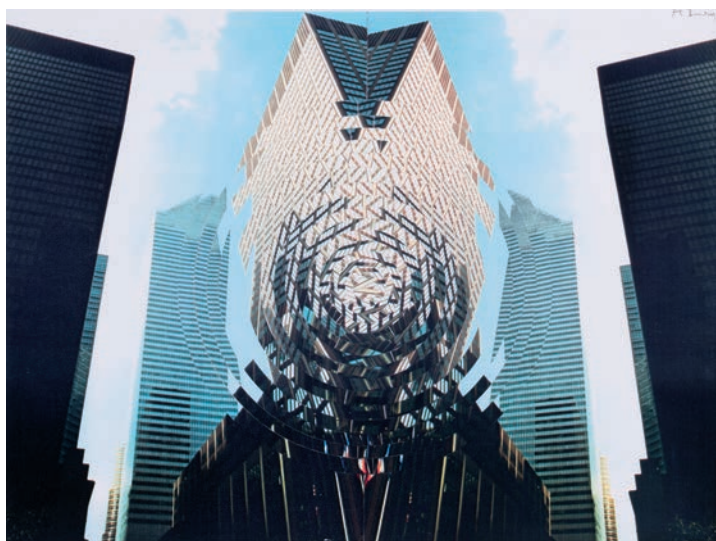
39

[CINETIZATION NEW YORK - 1990]

collage
297 x 397 mm
signed upper right

Provenance
Family of the artist

Exhibition
2013, Brussels, Fondation Boghossian, *Turbulences II*, p.20 (ill.)



40

[CINETIZATION NEW YORK - 1990]

collage
297 x 390 mm
signed lower center

Provenance
Family of the artist

Exhibition
2013, Brussels, Fondation Boghossian, *Turbulences II*, p.20 (ill.)



41

[CINETIZATION NEW YORK WASHINGTON BRIDGE - 1990]

collage
301 x 384 mm
signed lower right, titled lower center on the mount

Provenance
Family of the artist

Exhibition
2013, Brussels, Fondation Boghossian, *Turbulences II*, p.20 (ill.)



42

[CINETIZATION SAN FRANCISCO - 1990]

collage
297 x 397 mm
signed lower center

Provenance
Family of the artist



43

[DISQUE CARRE BLEU VERT - 1972]
[DISK SQUARE BLUE GREEN]

etching on paper
620 x 415 mm
signed lower right; lower left "H.C."

Provenance
Family of the artist



44

DISQUE CARRE BLEU ROUGE - [1972]
[DISK SQUARE BLUE RED]

etching on paper
605 x 400 mm
signed lower right; lower left "H.C."
titled on verso

Provenance
Family of the artist



45

LOSANGE DISQUE TRIANGLE BLEU JAUNE - [1972]
[DIAMOND DISK TRIANGLE BLUE YELLOW]

etching on paper
800 x 605 mm
signed lower right; lower left "H.C."
titled on verso

Provenance
Family of the artist



46

[DIAMOND DISK TRIANGLE - 1972]

etching on paper
800 x 605 mm
signed lower right; lower left "H.C."

Provenance
Family of the artist



47

LOSANGE DISQUE TRIANGLE BLEU ROUGE - [1972]
[DIAMOND DISK TRIANGLE BLUE RED]

etching on paper
800 x 605 mm
signed lower right; lower left "H.C."
titled on verso

Provenance
Family of the artist



48

LOSANGE DISQUE TRIANGLE BLEU BRUN - [1972]
[DIAMOND DISK TRIANGLE BLUE BROWN]

etching on paper
800 x 605 mm
signed lower right; lower left "H.C."
titled on verso

Provenance
Family of the artist

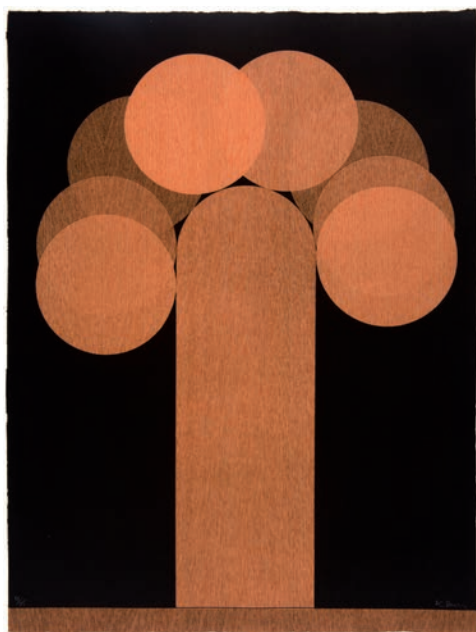


49

[ROUNDED RECTANGLE AND 8 DISKS - 1977-78]

woodblock print
495 x 655 mm

Provenance
Family of the artist



50

[DISK AND 3 BROKEN DISKS - 1977-78]

woodblock print
495 x 655 mm

Provenance
Family of the artist



51

[SQUARE AND 10 DISKS - 1977-78]

woodblock print
495 x 655 mm
signed lower right; numbered lower left

Provenance
Family of the artist

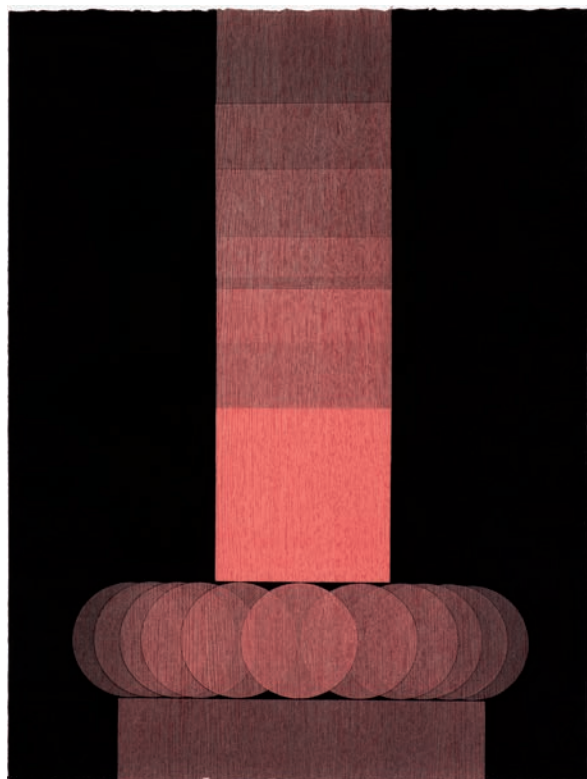


52

[11 DISKS AND 6 SQUARES - 1977-78]

woodblock print
495 x 655 mm

Provenance
Family of the artist



53

[DISK AND 9 SQUARES - 1977-78]

woodblock print
495 x 655 mm
signed lower right; numbered lower left

Provenance
Family of the artist

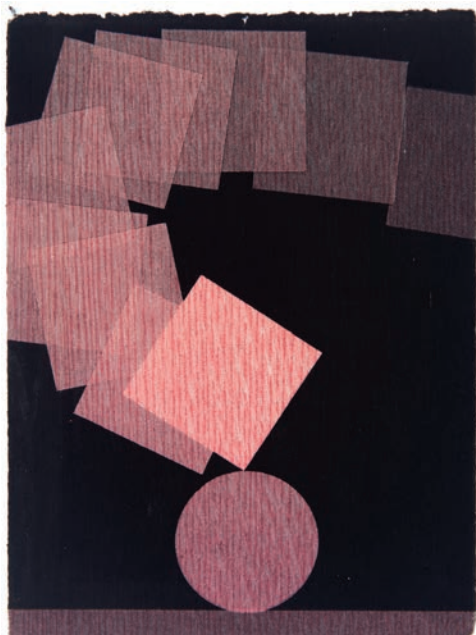


54

[10 SQUARES AND 1 DISK - 1977-78]

woodblock print
217 x 164 mm

Provenance
Family of the artist



55

[8 SQUARES AND 6 DISKS - 1977-78]

woodblock print
225 x 168 mm

Provenance
Family of the artist

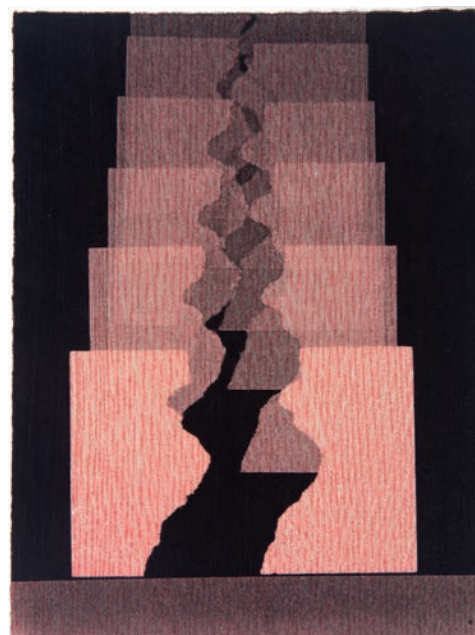


56

[6 BROKEN SQUARES - 1977-78]

woodblock print
219 x 164 mm

Provenance
Family of the artist



57 - 58 - 59 - 60

PAPIERS COLLÉS - 1996

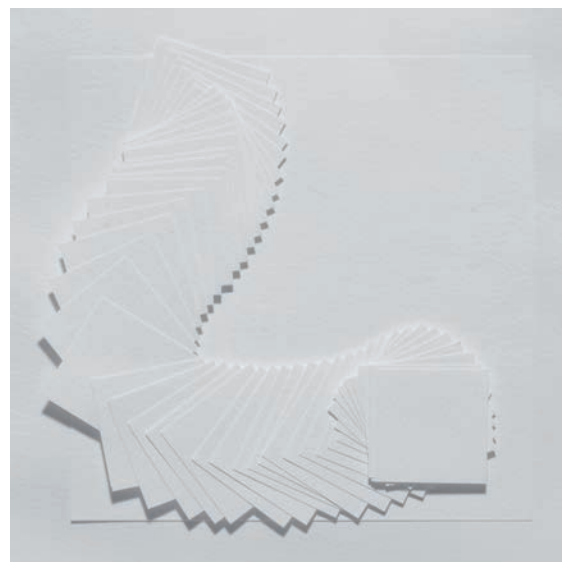
collage

200 x 200 mm (collage) - 290 x 290 mm (mount)

signed on verso

Provenance

Family of the artist



BIOGRAPHY

1922	Birth of Pol Bury at Haine-Saint-Pierre, near La Louvière, Belgium.
1939-1940	Meets the poet Achille Chavée and joins the Surrealist group <i>Rupture</i> , and later the <i>Groupe Surréaliste en Hainaut</i> . Chavée introduces Bury to René Magritte.
1946	Exhibits at the <i>International Exhibition of Surrealism</i> at Galerie des Editions La Boétie, Brussels, alongside René Magritte, Jean Arp, Oscar Dominguez, Max Ernst, and Giorgio de Chirico.
1947	Breaks with the Surrealist movement and joins «La jeune peinture belge»
1949	Becomes a member of the CoBrA group. Abstract painting. At first rather informal, his painting is increasingly characterized by tight forms.
1950	Discovers the mobiles of Alexander Calder. His interest in abstract painting is replaced by an interest in three-dimensional work.
1951	End of the CoBrA movement. Opens a bookshop in La Louvière. Meets André Balthazar.
1953	Abandons painting and exhibits his <i>Plans Mobiles</i> in Brussels at Galerie Apollo.
1955	Participates at the exhibition <i>Le Mouvement</i> at Galerie Denise René, Paris, alongside Alexander Calder, Marcel Duchamp, Jean Tinguely, Yaacov Agam, Jesus- Rafael Soto, Victor Vasarely..
1957	<i>Multiplans</i> : first mobile works driven by electric motors. Co-founds the magazine, <i>Daily Bul</i> , with André Balthazar; <i>Daily Bul</i> later becomes a publishing house.
1958	Experiments with different ways of manipulating light. First <i>Ponctuations</i> .
1961	<i>Ponctuations</i> , <i>Vibrations</i> and <i>Erectiles</i> . Moves to Paris.
1962	<i>Meubles</i> : monumental three-dimensional sculptures in wood.
1963	First <i>Cinétisations</i> : images manipulated by rearranging circular cut-outs.
1964	Participates at the Venice Biennale. Exhibition at Lefebvre Gallery in New York.
1967	Works in metal, largely stainless steel and polished copper. First works using electromagnetism.
1969	Fountain for the University of Iowa, Iowa City. Exhibition at Gallery Maeght, Paris.
1970	Teaches sculpture and aesthetics at the University of California, Berkeley.
1971	<i>8500 tonnes de fer</i> : movie in collaboration with Clovis Prévost in which the distorted reflections of the Eiffel Tower in undulating metal foil are filmed. Retrospective exhibition at the Solomon R. Guggenheim Museum, New York.
1973	<i>25 tonnes de colonnes</i> , Palais des Beaux-Arts, Brussels.
1976	First hydraulic fountain. Ceiling for the Brussels subway station, Bourse.
1980	Fountain for the Solomon R. Guggenheim Museum, New York.
1983	Appointed professor of monumental sculpture at the École Nationale Supérieure des Beaux-Arts de Paris.
1987	Three large <i>Skycatcher</i> mirrors for Newark Liberty International Airport, New Jersey.
1994	Fountain for the Tohoku University of Art & Design in Yamagata, Japan.
1997	<i>Volumes figés</i> and <i>Papiers collés</i> .
2001	<i>Ramollissements virtuels</i> : digital alterations of old master paintings.
2005	Bury dies in Paris.

POL BURY IN PUBLIC COLLECTIONS

AUSTRIA

- Vienna, Albertina

BELGIUM

- Antwerp, Provinciehuis (fountain)
- Brussels, Royal Museums of Fine Arts of Belgium
- Brussels, boulevard du Roi Albert II (fountain)
- Grand-Hornu, MAC's
- Ixelles, Musée des Beaux-Arts
- La Louvière, Château de Gilson (fountain)
- Liège, Musée des Beaux-Arts
- Seneffe, Domaine du Château de Seneffe

FRANCE

- Grenoble, Musée de Grenoble
- Paris, Musée National d'Art Moderne, Centre Georges Pompidou
- Paris, Musée d'Art Moderne de la Ville de Paris
- Paris, Centre Wallonie-Bruxelles (fountain)
- Paris, Palais Royal (two fountains)
- Saint-Paul-de-Vence, Fondation Maeght

GERMANY

- Berlin, Staatliche Museen zu Berlin, Nationalgalerie
- Bonn, Städtisches Kunstmuseum
- Bottrop, Josef Albers Museum - Quadrat
- Darmstadt, Hessisches Landesmuseum
- Düsseldorf, Kunstmuseum
- Krefeld, Kaiser Wilhelm Museum
- Munster, Westfälisches Landesmuseum

ISRAEL

- Jerusalem, The Israel Museum

JAPAN

- Himeji, Himeji City Museum of Art
- Yamagata, Tohoku University of Art and Design

KOREA

- Seoul, Olympic Sculpture Park (fountain)

NETHERLANDS

- Amsterdam, Stedelijk Museum Amsterdam
- Otterlo, Rijksmuseum Kröller-Müller

SWEDEN

- Göteborg, Kunstmuseum
- Stockholm, Moderna Museet

TAIWAN

- Taipei, Science Museum

U.K.

- London, Tate Gallery

U.S.A.

- Berkeley, University Art Museum
- Buffalo, Albright-Knox Art Gallery
- Columbia, Missouri, Museum of Art
- Houston, de Menil Foundation
- Indianapolis, Museum of Art
- New York, Museum of Modern Art
- New York, Metropolitan Museum of Art
- New York, Solomon R. Guggenheim Museum
- Philadelphia, Philadelphia Museum of Art
- Pittsburgh, Carnegie Institute
- Washington, Hirshhorn Museum and Sculpture Garden

VENEZUELA

- Ciudad Bolívar, Soto Foundation

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- 1945, Brussels, Galerie des éditions de la Boétie, *Exposition Internationale du Surréalisme*
- 1946, Brussels, Galerie Lou Cosyn, *Pol Bury*
- 1953, Brussels, Galerie Apollo, *10 plans mobiles*
- 1955, Paris, Galerie Denise René, *Le Mouvement*
- 1958, Brussels, Galerie St Laurent, *Pol Bury. Multiplans*
- 1959, Antwerp, Hessenhuis, *Vision in Motion / Motion in Vision*
- 1960, Brussels, Galerie St Laurent, *Pol Bury. Ponctuations*
- 1960, Zurich, Kunstgewerbemuseum, *Cinetic Art*
- 1961, Brussels, Galerie Smith, *Pol Bury. Ponctuations érectiles et molles*
- 1961, Amsterdam, Stedelijk Museum, *Bewogen Beweging*
- 1962, Paris, Galerie Iris Clert, *Pol Bury. Entités érectiles*
- 1964, New York, Galerie Lefebvre, *Pol Bury*
- 1964, Venice, *32nd Biennale*
- 1964, Kassel, *Documenta III*
- 1966, New York, Lefebvre Gallery, *Pol Bury - Cinetizations, Moving Sculptures*
- 1967, St-Paul de Vence, Fondation Maeght, *Dix ans d'art vivant 1955-1965*
- 1968, New York, Lefebvre Gallery, *Pol Bury. Recent Sculptures*
- 1969, Paris, Galerie Maeght, *Pol Bury*
- 1970-71, Berkeley, University Art Museum; Saint Paul, College of St Catherine; Iowa, Museum of Art of the University; Chicago, Art Club; Houston, Institute of the Arts; New York, Guggenheim Museum, *Pol Bury*
- 1971, New York, Cartier, *Pol Bury. Bijoux*
- 1971-1973, Hannover, Kestner Gesellschaft; Berlin, Nationalgalerie; Düsseldorf, Kunsthalle; Charleroi, Palais des Beaux-Arts; Paris, Centre National d'Art Contemporain, *Pol Bury*
- 1973, Brussels, Palais des Beaux-Arts; Rotterdam, Museum Boijmans - van Beuningen; Humlebaek, Louisiana Museum, *25 tonnes de Colonnes*
- 1974, Zurich, Galerie Maeght, *Pol Bury. Sculptures à cordes*
- 1976, Brussels, Museum of Fine Arts, *Pol Bury. Du point à la ligne*
- 1977, Caracas, Museo de arte contemporaneo; Mexico; Los Angeles; Texas; Portland, Oregon; Athens, Georgia; Montreal, *Pol Bury*
- 1979, Arles, Cloître Saint-Trophime, *Pol Bury. Œuvres de 1963 à 1978*
- 1980, New York, Guggenheim Museum, *Kinetics around a Fountain: Pol Bury*
- 1982, Paris, Musée d'Art Moderne de la Ville de Paris, *Pol Bury*
- 1986, Brussels, Le Botanique, *Pol Bury - 2 et 3 dimensions*
- 1990, Bottrop, Quadrat Bottrop, Josef Albers Museum, *Pol Bury*
- 1994, Hamburg, Chapel Art Center, *Pol Bury - Kinetische Plastiken und Objekte*
- 1994-1995, Dortmund, Museum am Ostwall; Ostend, PMMK, *Pol Bury Retrospective 1939-1994*
- 1995, Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Pol Bury 1939-1995*
- 2002, La Louvière, Musée Ianchelevici, *Pol Bury. Rencontres et connivences*
- 2005, Seneffe, Domaine du Château de Seneffe, *Pol Bury. Des fontaines et des sculptures*
- 2006, Brussels, Royal Museums of Fine Arts of Belgium, *Pol Bury (1922-2005). Moment entre inertie et mouvement. Exposition documentaire*
- 2007, Brussels, Galerie Patrick Derom, *Pol Bury. Retrospective*
- 2009, Brussels, Musée et jardins van Buuren, *Pol Bury. Côté Jardin* (organised by Patrick Derom Gallery)
- 2010, La Hulpe, Folon Foundation, *Alechinsky, Bury, Folon*
- 2012, Eymoutiers, Espace Paul Rebeyrolle, *Pol Bury. Le mouvement ralenti*

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André Balthazar (1934-2014) & Pol Bury (1922 - 2004)

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